

piano·vocal·guitar

VOLUME 3 • 1944-1945  
1946-1947

# HILLBILLY HIT PARADE



PEER-SOUTHERN PUBLICATIONS 1740 Broadway, New York, New York 10019

\$3.95



# INTRODUCTION

The PEER-SOUTHERN ORGANIZATION has been swamped with countless requests for the re-issuance of our popular country music series, **The Hillbilly Hit Parade**.

Begun in 1940 and taking its title from Mr. Peer's phrase "Hill-Billy", the silver and gold repertoire contained within these four volumes stands above all others in the international country music field.

The Peer-Southern Organization was founded in 1927 by the late Ralph S. Peer in partnership with the Victor Talking Machine Company. Mr. Peer searched the hills and countryside of the South for talent which he recorded on 'portable' equipment. Many times two hotel rooms were used with the engineer, his equipment and Peer in one room, and the performer in another. A floor lamp was used as a signal light.

Ralph Peer, as the pioneer in country music, was the mentor of the legendary Carter Family, The Stoneman Family and the daddy of country music, Jimmie Rodgers.

Rodgers was the first country writer for the Peer-Southern Organization. His name was joined over the years by Wiley & Gene, Floyd Tillman, Bob Wills, Lefty Frizzell, Don Gibson, Hank Williams, Marty Robbins, Vaughn Horton, Fred Rose, Wilf Carter, Johnny Bond, Lester Flatt, Bill Monroe, Earl Scruggs, Ted Daffan, and Jimmie Davis, the writer of the world's most popular country music song, "You Are My Sunshine".

A list of the firsts recorded by Peer reads like the history of country music including black blues through blue-grass, harmonies and country-western jazz.

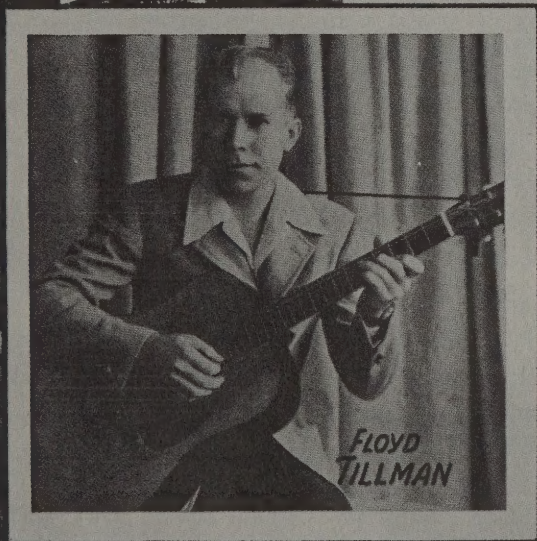
We are very proud of the success of the artists and composers who have entered the Country Music Hall of Fame performing Peer-Southern songs. We're also very proud to re-issue **The Hillbilly Hit Parade** series which includes many of the stepping stones of the country music industry.

There are four separate volumes in **The Hillbilly Hit Parade** series. Be sure to ask your dealer to show you the others. Volume 1 contains songs performed by Arizona Red, Floyd Tillman, Al Dexter and other country greats during the years 1940 and 1941. Volume 2 covers the years 1942 and 1943 with songs performed then by Jimmy Wakely, Charles Mitchell, Johnny Bond, The Sons of the Pioneers and many others. 1944 through 1947 are in Volume 3. Here you'll find material of Tex Ritter, Eddie Dean, Tommy Duncan, Red Foley, Roy Rogers, Bob Wills, Bill Monroe and other giants. The last volume which goes from 1949 to 1957, brings back additional songs by Eddie Dean, Red Foley, Floyd Tillman, Jimmy Wakely, Vaughn Horton, Les Paul and Mary Ford, George Jones, Porter Wagoner, Kitty Wells and Faron Young. Take your pick.

Roy Horton  
Nashville and New York, 1974



# HILLBILLY HIT PARADE of 1944



INCLUDING  
"ROSALITA" "THEY TOOK THE STARS OUT OF HEAVEN"  
"THERE'S A GOLD STAR IN HER WINDOW"  
"GOD BLESS MY DARLING"

SOLE SELLING AGENT  
SOUTHERN MUSIC PUB. CO., INC. 1619 BROADWAY, NEW YORK, N.Y.



# HILLBILLY HIT PARADE OF 1944

## SONGS

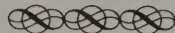
A SINNER'S PRAYER . . . . .	10
I WAS WRONG . . . . .	8
ROSALITA . . . . .	6
THERE'S A GOLD STAR IN HER WINDOW . . .	22
THEY TOOK THE STARS OUT OF HEAVEN . . .	20
WE'LL BE BACK THIS COMING YEAR . . . . .	12
WHY DO YOU TREAT ME THIS WAY . . . . .	18
YOU'RE A LONG WAY FROM BEING HAPPY . .	14

## ARTISTS

EDDIE DEAN . . . . .	17
TEX RITTER . . . . .	5
RED RIVER DAVE (DAVE McENERY) . . . . .	16
HILLBILLY HIT PARADE OF 1945 . . . . .	25
HILLBILLY HIT PARADE OF 1946 . . . . .	61
HILLBILLY HIT PARADE OF 1947 . . . . .	92



Copyright 1944 by Peer International Corporation  
Copyright Renewed by Peer International Corporation



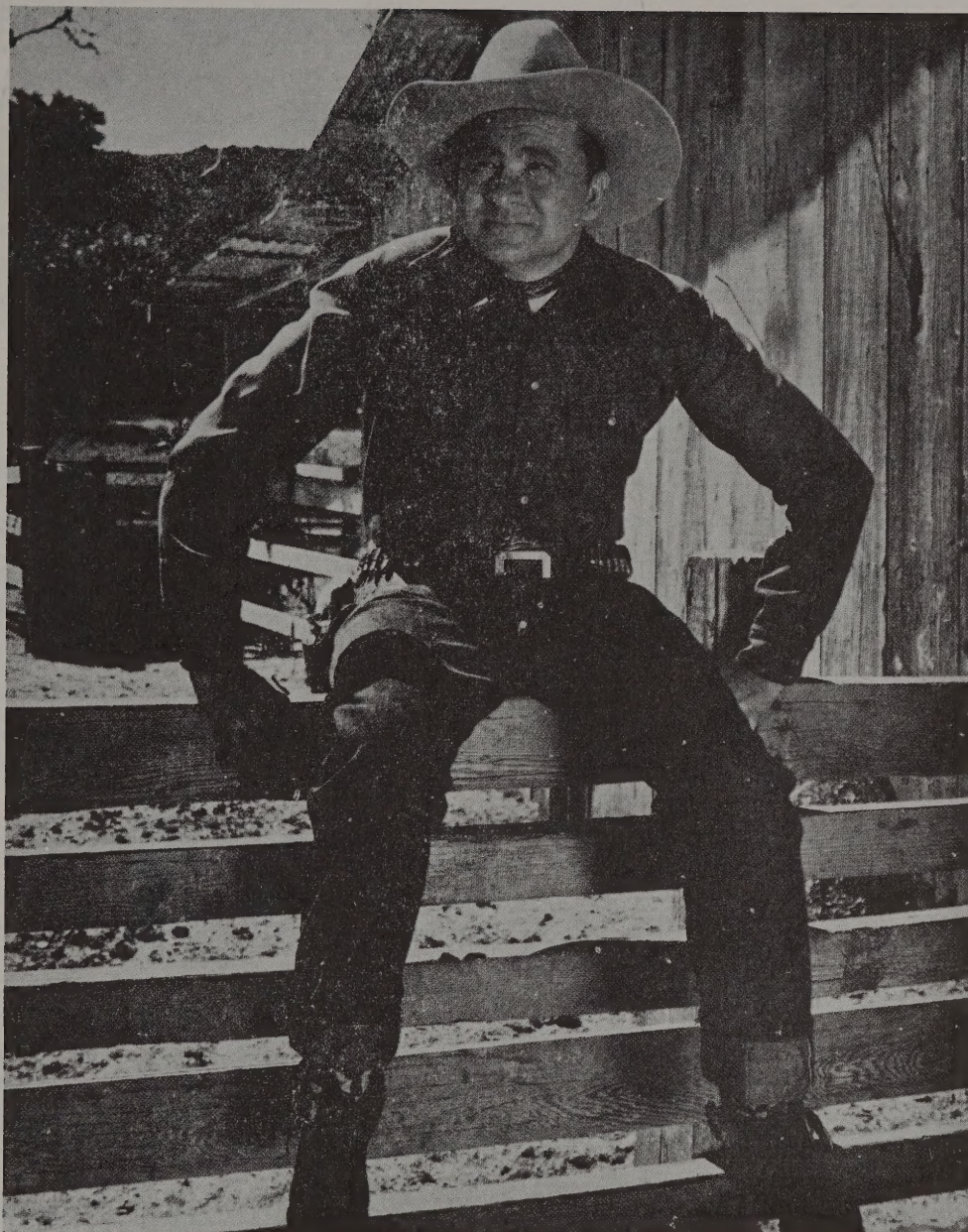
© Copyright 1974 by Peer International Corporation, 1740 Broadway, New York, N.Y. 10019  
International Copyright Secured Printed in U.S.A.

All Rights Reserved Including the Right of Public Performance for Profit

"WARNING! Any person who copies or arranges all or part of the words or music of these musical compositions shall be liable to an action for injunction, damages and profits under the United States Law."







## TEX RITTER

Tex Ritter, the singing cowboy star of Universal Pictures and Capitol Recorder, was born in Panola County, Texas. He attended high school in Beaumont, Texas and studied law at the University of Texas. While in college, he made his first radio appearance over a Houston station. He left the University of Texas to tour the country billed as "The Texas Cowboy and His Songs" and wound up in Chicago. While appearing on the stage in Chicago, he attended Northwestern University.

In New York, he was the first singing cowboy to achieve popularity on the radio, writing, producing and starring in several of his own shows, including the original "Lone Star Ranger."

On Broadway, he played in several shows including "Green Grows the Lilacs," "The Roundup" and "Mother Lode." In 1936, he made his motion picture debut in "Song of the Gringo." He has been under contract to Grand National, Monogram and Columbia. He is now under contract to Universal.

Ritter is married to his former leading lady, Dorothy Fay, and lives on his "Lazy T.N.T. Ranch" in Van Nuys, Calif. His hobby is collecting Americana and American Folk Songs.



# ROSALITA

Words and Music by  
AL DEXTER

*(Guitar tacet)* C<sup>o</sup> Eb dim. G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup>

ROS - A - LI - TA, My lit - tle rose of the ranch - o,

G<sup>7</sup> G<sup>7</sup> C<sup>o</sup> F C<sup>o</sup> *(Guitar tacet)*

— You won my heart down by the Ri - o; Dry your

C<sup>o</sup> Eb dim. G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

eyes, dear, and don't be blue, ne - ni - ta, I'll come back to

G<sup>7</sup> C<sup>o</sup> F C<sup>o</sup> C<sup>7</sup> C dim.

you, my lit - tle ROS - A - LI - TA. Each night I tell the moon on



C7

Cdim.

C7

Bb mi

F

Fdim.

F

D7

D6

D7

high in all its glor - y, ——— Of you and I and days gone

Dmi7

G7

Dmi7

G7

G9

(Guitar tacet)

C

Eb dim.

by in love's sweet stor - y. ——— ROS - A - LI - TA, ——— An-oth - er

G7

Dmi7

G7

Dmi7

G7

G7

Dmi7

day now is dawn - ing, ——— For you I'm long - ing,

G7

1. C

F

C

(Guitar tacet)

2. C

F

C

ROS - A - LI - TA. ——— ROS - A - LI - TA. ———



# I WAS WRONG

Words and Music by  
EDDIE DEAN and  
PETE CANOVA

**Piano** Moderately

**Verse** *a tempo*

I WAS WRONG, — Dear when I left you, — Oh, I WAS WRONG, —  
I WAS WRONG, — To ev-er leave you, — You're the on - -

— To turn you down; — Nev-er dreamed — how much I'd  
— ly love I've known; — I WAS WRONG — to ev-er

miss you, — 'Til my head start-ed spin-in' 'round and 'round. —  
grieve you, — Take me back in your arms where I be - long. —



## Chorus



Oh, I WAS WRONG, To say good - bye, nev - er  
Oh, I WAS WRONG, To go a - way, Please be -

*mp-mf*

thought you'd make me cry, Oh, I've found out,  
lieve me when I say, Oh, I've found out,

— since I've been gone You were right lit - tle dar - lin' I WAS  
— since I've been gone You were right lit - tle dar - lin' I WAS

1. F F<sup>5</sup> F6 F<sup>+</sup> Fmi WRONG. Oh, I WAS  
2. F Fmi6 F WRONG.

*rall.*



# A SINNER'S PRAYER

Words and Music by  
ALBERTA MC ENERY and  
JIMMIE DAVIS

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment. The tempo is marked 'Moderately' and the dynamic is 'mf'.

This system includes the first four lines of the song. Above the vocal staff are guitar chord diagrams for C7, Bb, C7, F, Eb, F7, and Bb. The piano accompaniment is shown below the vocal staff, with a dynamic marking of 'mp-mf'.

1. A SIN-NER'S PRAYER \_\_\_\_\_ is nev - er an - swered; \_\_\_\_\_  
 2. Up - on my bos - om lies your pic - ture; \_\_\_\_\_  
 3. A SIN-NER'S PRAYER \_\_\_\_\_ is nev - er an - swered; \_\_\_\_\_  
 4. Dear Lord a - bove, \_\_\_\_\_ please hear my plead-ing \_\_\_\_\_

This system includes the next four lines of the song. Above the vocal staff are guitar chord diagrams for Bbm, F, Bb, F, C7, and Gm7. The piano accompaniment continues below the vocal staff.

— A sin-ner's dream \_\_\_\_\_ can-not come true; \_\_\_\_\_  
 — With tear-dimmed eyes, \_\_\_\_\_ I placed it there; \_\_\_\_\_  
 — A sin-ner's hopes \_\_\_\_\_ are all in vain; \_\_\_\_\_  
 — Bow not my head \_\_\_\_\_ in dark de - spair; \_\_\_\_\_



C7 Bb C7 F Eb F7

The one I love now loves an -  
Down on my knees I pray to  
The one I love now loves an -  
She's all I love, she's all I'm

Bb Bbm F C7

oth - er; So sad am I a - lone and  
heav - en; But an - gels heed no sin - ner's  
oth - er; I'll nev - er see my love a -  
need - ing; Oh, won't you heed A SIN-NER'S

1. 2. 3. F Gm7 C7 Bb C7 4 F Bb6 F6

blue. 2. Up - on my  
prayer 3. A SIN-NER'S  
gain. 4. Dear Lord a - PRAYER.

*poco rit.*



# WE'LL BE BACK THIS COMING YEAR

Words and Music by  
DAVE McENERY

## Chorus

WE'LL BE BACK THIS COM-ING YEAR, and gray skies wi'll dis - ap - pear, When the

fath - ers, sons and broth - ers all come home; And Old

Glo - ry still will wave proud - ly o'er the free and brave, When the

bells ring out so clear this com - ing year. You'll be

Chords: F7, Bb, E dim., Bb, F7, Eb, A dim., Eb, Cmi, F7, Eb, F7, Eb, F7, Bb, B dim., F7, Bb, E dim., Bb, F7, Eb, A dim., Eb, Cmi, F7, Eb, F7, Eb, F7, Bb, Eb 6, Bb

Dynamic: *mf-f*



F7 Eb F7 Bb F7 F7 aug. Bb Bb aug. Bb C7 Bb  
 proud that your dar-lin' fought for lib - er - ty; With heav - en on our

C7 F7 Cmi7 F dim. F7 Bb E dim.  
 side we're bound to win a vic - to - ry, WE'LL BE BACK THIS COM - ING

Bb F7 Eb A dim. Eb Cmi F7 Eb  
 YEAR, So keep pray - ing, Moth - er dear, Till I kiss a - way each

F7 Eb F7 1. Bb Eb dim. Dbmi6 F9 F7 2. Bb Eb mi 6 Bb  
 tear this com - ing year. WE'LL BE year.



# You're A Long Way From Being Happy

(When You're A Long Way From Home) By ALBERTA Mc ENERY  
and SAM MARTIN

Chorus

YOU'RE A LONG WAY FROM BE-ING HAP-PY, When you're a  
long way from home. And it  
seems you can see, in your mem-o-ry, Your old home town  
just like it used to be; And then your heart seems

Chords: F, G#dim, F, Bb, Am, C7, Bb, C7, Bdim, C7, Gm7, C7, F, Bb, F, Aaug, A7, Bb, Edim, Bb, F, G#dim, F, G7, C7, Bb, D#dim, C7, Bb, C7, F

The musical score is written for voice and piano. The key signature has one flat (Bb). The tempo is marked 'Chorus'. The lyrics are: 'YOU'RE A LONG WAY FROM BE-ING HAP-PY, When you're a long way from home. And it seems you can see, in your mem-o-ry, Your old home town just like it used to be; And then your heart seems'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The guitar chords are indicated above the staff.



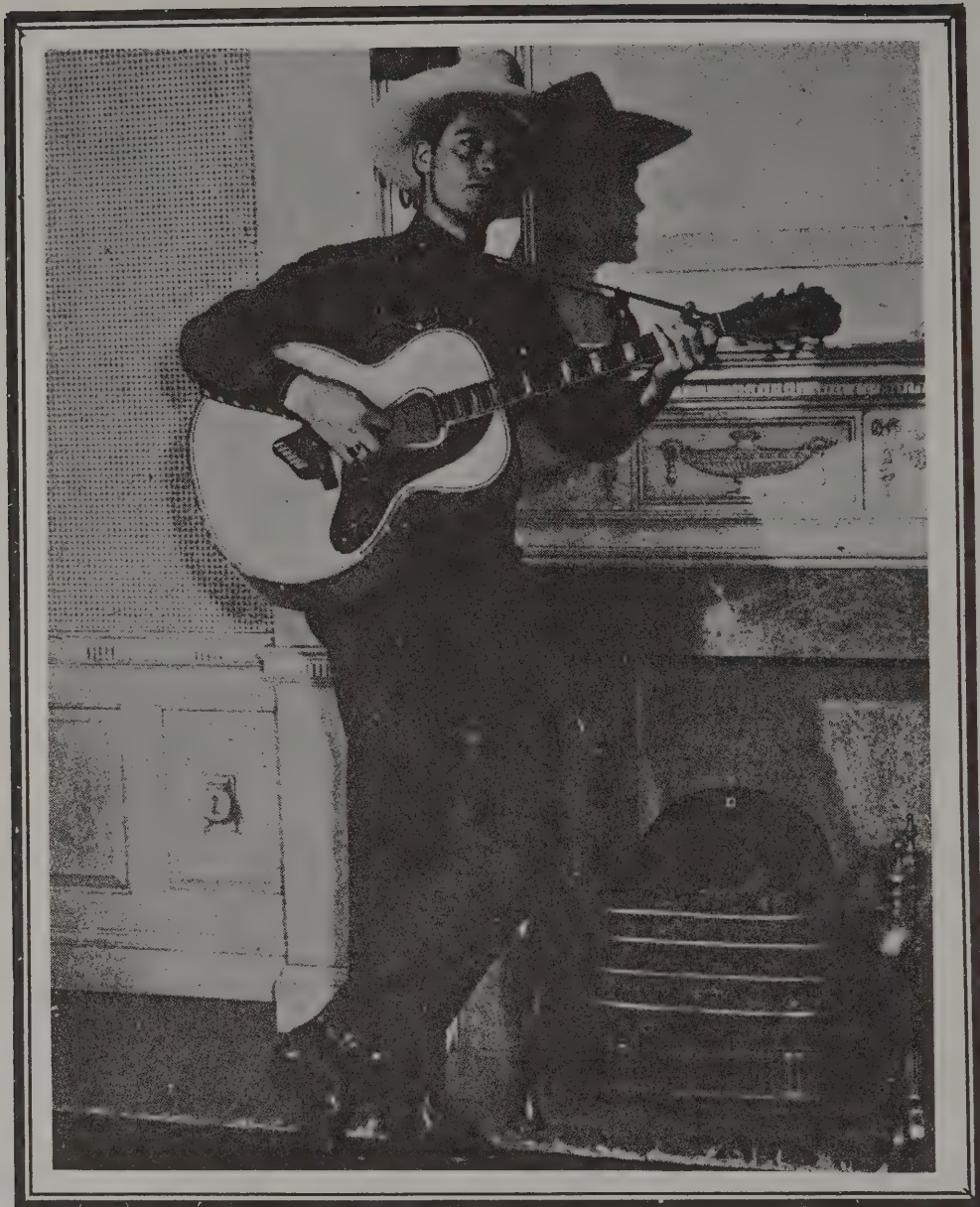
G#dim F Bb Am C7 Bb C7 D#dim C7 Gm6  
 — to be a - say - ing, — Why did you ev - er

A Dm6 A7 Bb Db7  
 Guitar tacet  
 roam? — YOU'RE A LONG WAY — FROM BE - ING

F Cm6 D7 Gm Dm6 G9(b5) C7  
 HAP PY, — When you're a long way from

1. F Bdim Gm7 C7(b5) C7 Guitar tacet 2. F Db7 C9 F  
 home. — YOU'RE A home. —





### RED RIVER DAVE

(DAVE McENERY)

Red River Dave was born on December 15, 1914 in San Antonio, Texas, but has lived on various ranches in Texas. As a youngster he liked to sing, so he joined the church choir. At the age of 12, he found a guitar in the attic and decided to learn how to play it. A cowboy friend of his tuned it up for him and taught him a few chords.

Red River Dave gained his first fame for composing poems about the West. As a boy in school he received several first prize awards in nation wide contests for the best written Western and sea poems.

He was very active and athletic in school and was well known throughout Texas for lariat spinning and rope work. When he finished school, he decided not to go into ranching as he preferred music and show business.

He was one of the featured artists for Swift & Co. at the New York World's Fair. He has recorded for various recording and transcription companies. He has transcribed original cowboy melodies for N.B.C.'s Thesaurus Transcription Library.

He is a prolific song writer, which is brought out by the fact that about 200 of his compositions have been published. He is presently appearing on Station W.O.R. and is kept busy making movie shorts.

He is married to the former Alberta Hays of Poteet, Texas.





### EDDIE DEAN

Eddie Dean, the seventh son of a seventh son, is the leading male singer of Western songs on the CBS "Judy Canova Show." He plays the part of the foreman of the "Rancho Canova."

Eddie was born Edgar D. Glosup in Posey, Texas, near Sulphur Springs. His father, James Franklin Glosup, was one of the pioneer builders of Texas. He went into the show business at the age of sixteen with the V. O. Stamps Quartet, singing at conventions and Southern revivals.

Twelve years ago, Eddie went to work at Station W.N.A.X. in Yankton, So. Da., where he met and promptly married beautiful Lorene Donnelly, who still looks like a glamour girl. They are the proud parents of Eddie, Jr., aged 10, and Donna Lee, 11, and live in Burbank, Calif.

Although Dean has been on the air several years, has appeared in many pictures and has made dozens of recordings, he says that the high spot in his career was three years ago when he appeared on the "Cavalcade of Stars" at the Hollywood Bowl before 35,000 people and sang with Lawrence Tibbett. The great baritone said at that time that Eddie Dean was the best singer of Western songs he had ever had the pleasure of hearing.

Among his movie appearances are the "Hop-A-Long Cassidy" series with William Boyd, "Rhythm On The River" with Bing Crosby, the "Lone Ranger," the "Three Mesquiteers" and with Tex Ritter and the "Gang Buster" series. He has made recordings for Standard, American Record Company, Just Film, Decca and Radio Records as a featured soloist.



# Why Do You Treat Me This Way?

Words and Music by  
FLOYD TILLMAN

Moderately

The piano introduction is in E-flat major, 4/4 time, marked 'Moderately' and 'mf'. It consists of four measures. The right hand features a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment of quarter notes.

Refrain

Chord progressions for the first line of the refrain:

- E<sup>b</sup>
- F<sup>#</sup>dim
- E<sup>b</sup>
- E<sup>b</sup>maj7
- E<sup>b</sup>
- B<sup>b</sup>7

1. WHY DO YOU TREAT ME THIS WAY?
2. You used to call me your own;
3. Won't you be kind, dear, please do;

The piano accompaniment for the first line of the refrain continues the harmonic support, with the right hand playing chords and the left hand providing a steady bass line.

Chord progressions for the second line of the refrain:

- B<sup>b</sup>7(b5)
- B<sup>b</sup>7
- B<sup>b</sup>7aug

- I've nev - er done noth - ing to  
 — So man - y sweet things you'd  
 I'll do an - y - thing that you

The piano accompaniment for the second line of the refrain continues the harmonic support, with the right hand playing chords and the left hand providing a steady bass line.



you; \_\_\_\_\_ It seems you get cold - er each  
 say; \_\_\_\_\_ — Now all those sweet words are  
 say; \_\_\_\_\_ — You know I love on - ly

day; \_\_\_\_\_ Oh, WHY DO YOU TREAT ME THIS  
 gone; \_\_\_\_\_ Oh, WHY DO YOU TREAT ME THIS  
 you; \_\_\_\_\_ Oh, WHY DO YOU TREAT ME THIS

1.

WAY? \_\_\_\_\_  
 WAY? \_\_\_\_\_

3.

WAY? \_\_\_\_\_

*ritard*



# They Took The Stars Out Of Heaven

Words and Music by  
FLOYD TILLMAN

Moderately

*mf*

Refrain

Chord symbols for the first line of the refrain:  
 $E\flat$   $F$   $D\flat$   $B\flat 7$   $E\flat$

THEY TOOK THE STARS OUT OF HEAV - EN

*mp-mf*

Chord symbol:  $A\flat$

Chord symbol:  $A\flat m 6$

Chord symbol:  $E\flat$

Chord symbol:  $E\flat 7$

Chord symbol:  $A\flat$

The day they took her from me;

All the

Chord symbol:  $A\flat m 6$

Chord symbol:  $E\flat$

Chord symbol:  $D\flat m$

Chord symbol:  $C aug.$

Chord symbol:  $C 7$

Chord symbol:  $F 9$

Chord symbol:  $F 7(b 9)$

sun-shine and sweet things in life

Are all just a mem - o -



Bb7 Gm Fm Fm7 Bb7 *Guitar tacet* Eb F#dim Fm7 Bb7 Eb

ry; I'll nev - er find an - oth - er sweet - heart;

I know it nev - er can be;

THEY TOOK THE STARS OUT OF HEAV - EN, The day they

took her from me. THEY TOOK THE me.

*poco rit.*



# There's A Gold Star In Her Window

Words and Music by  
TEX RITTER and  
FRANK HARFORD

Moderately, with feeling

Piano

Verse

There's a lit - tle gray haired la - dy you know as well as I. Her eyes are al - ways

smil - ing when yours and mine would cry, 'Tho' she seems al - most hap - py, her

thoughts are far a - way; She knows her boy is wait - ing where she will go some - day.

Chorus

THERE'S A GOLD STAR IN HER WIN - DOW Shin - ing bright and clear for



all the world to see, **THERE'S A STO - RY** IN HER WIN - DOW,

Of the part a moth-er plays to keep us free. To aid the cause of  
'Twill shine through-out e -

Lib-er-ty she proud-ly gave a son, With - out the deeds of men like he, no  
ter-ni-ty to guide us on our way, Lest we for-get or fail to see the

war is ev - er won; **THERE'S A GOLD STAR** IN HER WIN - DOW For a  
part we have to play;

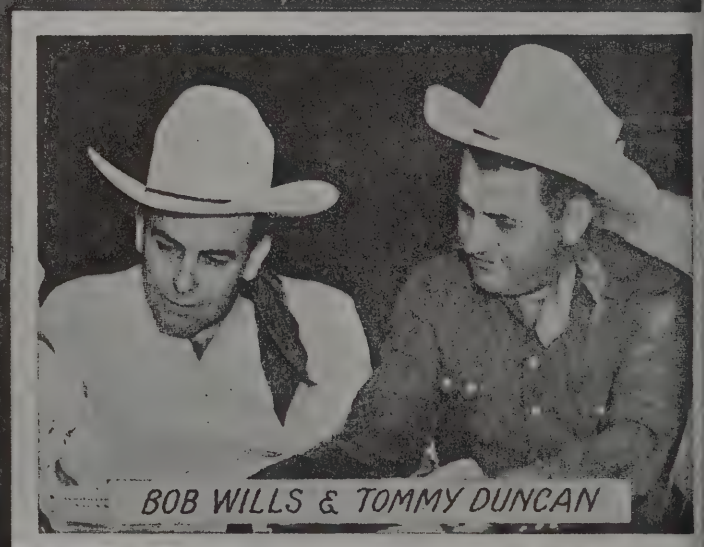
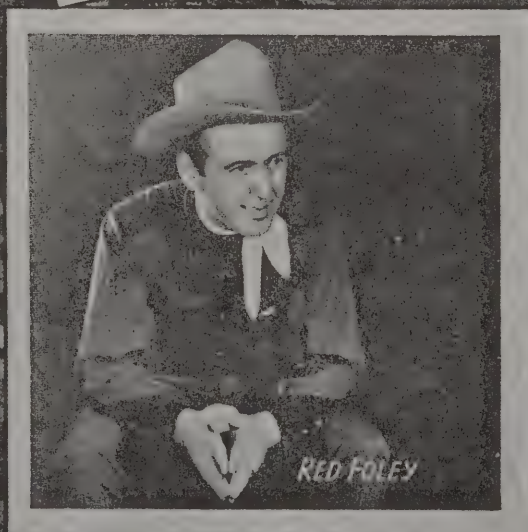
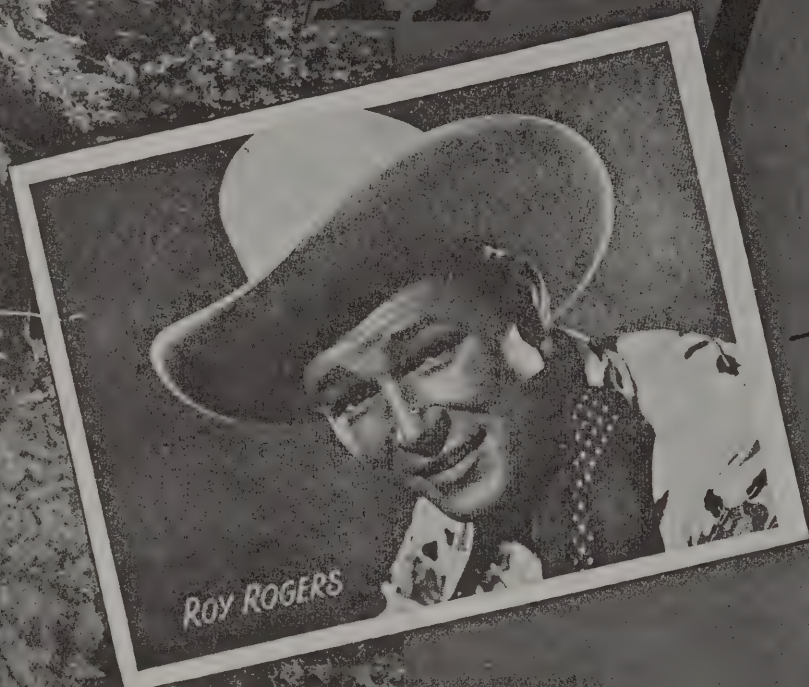
lad who led the way to vic-to - ry. **THERE'S A** ry.

*rall.*

There's A Gold Star etc. - 2



# HILLBILLY HIT PARADE of 1945



INCLUDING  
"I'M WASTIN' MY TEARS ON YOU"--"LONELY"  
"THERE'S A NEW MOON OVER MY SHOULDER"  
"BLUE DREAMS"--"LINDA LOU"

PEER INTERNATIONAL CORPORATION  
SELLING AGENTS  
SOUTHERN MUSIC PUBLISHING CO., INC.  
1679 BROADWAY NEW YORK, N. Y.



# HILLBILLY HIT PARADE OF 1945

25

## SONGS

BLUE DREAMS . . . . .	30	LINDA LOU . . . . .	47
COLUMBUS STOCKADE BLUES . . . . .	26	LONELY . . . . .	28
DOWN HOUSTON WAY . . . . .	54	SMILES ARE MADE OUT OF THE SUNSHINE . . . . .	33
I DON'T CARE ANYMORE . . . . .	51	TAKE ME BACK TO TULSA . . . . .	38
I'M THRU WASTIN' TIME ON YOU . . . . .	44	THERE'S A NEW MOON OVER MY SHOULDER . . . . .	36
I'M WASTIN' MY TEARS ON YOU . . . . .	57	THINK OF ME . . . . .	41

## ARTISTS

STORY AND PHOTO OF CLIFF CARLISLE . . . . .	40
STORY AND PHOTO OF TOMMY DUNCAN . . . . .	56
STORY AND PHOTO OF RED FOLEY . . . . .	46
STORY AND PHOTO OF ROY ROGERS . . . . .	32
STORY AND PHOTO OF BOB WILLS . . . . .	50





# Columbus Stockade Blues

Words and Music by  
JIMMIE DAVIS  
and EVA SARGENT

Moderately bright



1. Way down \_\_\_\_\_ in Co-lum-bus, Geor - - gia;  
(2.) Last night \_\_\_\_\_ as I lay sleep - - ing; I




Want \_\_\_\_\_ to be back in Ten-nes - see; \_\_\_\_\_ Way  
dreamed that you were in my arms; \_\_\_\_\_ Then I




down \_\_\_\_\_ in Co-lum-bus Stock - - ade, Friends have  
found \_\_\_\_\_ I was mis - tak - - en; I was

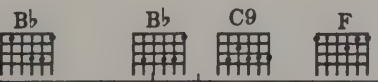




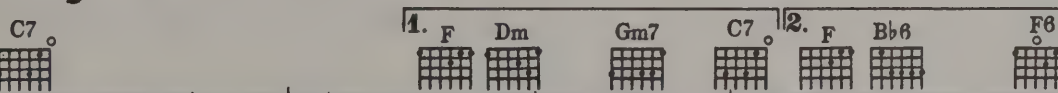
turned their backs on me. \_\_\_\_\_ Go and leave me if you  
 peep - ing through the bars. \_\_\_\_\_



wish to; Nev - er let me cross your mind; \_\_\_\_\_



— In your heart \_\_\_\_\_ you love an - oth - - er;



Leave me dar-ling, I don't mind. \_\_\_\_\_ 2. Last \_\_\_\_\_



# LONELY

Words and Music By  
CLIFF CARLISLE

*Moderately bright*

*mf*

**VERSE**

1. Oh, you're far, far a - way, Are you lone - ly to - day? If you  
2. When your hair's fad-ed white And you sit a-lone at night, Please re-

*mp*

are please re - turn to me and say  
-ment - ber I'm lone - ly for you as can be;

That you'll join my hap - py home  
Just re - mem - ber that I'm lone - ly, And Sweet-

*C7 F G# F*



be all my own And nev - er a - gain go a - way;  
 - heart, for you on - ly, Won't you please for - give and re - turn to me.

**CHORUS**

When you're fad - ed and old, dear, I won - der If your  
 heart will ev - er think of me and yearn; Will your  
 mem - 'ry stray to some one of yes - ter - day, And some day your  
 love for me re - turn. When your - turn.

*poco ritard*

*Fine.*

*Fine.*

# Blue Dreams

Words and Music By  
CLIFF CARLISLE  
and MEL FOREE

*Moderately bright tempo.*

The piano introduction consists of four measures. The right hand features a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The left hand provides a harmonic accompaniment with a half note G3, a quarter note F3, a half note E3, and a quarter note D3. The dynamic marking *mf* is present.

## VERSE

The first system of the verse contains two lines of melody and piano accompaniment. The right hand melody is accompanied by the following chords: C7, F, Am, F7, F+, and Bb. The lyrics for the first line are: "1. When the moon-beams are shin- in for love I am pin-in' And each flow- er is". The lyrics for the second line are: "2. There some- one is yearn- ing Al- ways for my return- ing while the stars are". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking *mp* is present.

The second system of the verse continues the melody and piano accompaniment. The right hand melody is accompanied by the following chords: Dm7, G9, C7, Gm7, and C7. The lyrics for the first line are: "cov- ered with dew;". The lyrics for the second line are: "twinkl- ing to- night;". The lyrics for the third line are: "Then I'm long- ing for some- one when". The lyrics for the fourth line are: "I long to be there in her arms and to". The piano accompaniment continues with the same eighth-note bass line and chords. The dynamic marking *mp* is present.

The third system of the verse concludes the melody and piano accompaniment. The right hand melody is accompanied by the following chords: Bb, G# dim. F, C7, and F. The lyrics for the first line are: "day's work is all done I'm long- ing for moon- beams and you,". The lyrics for the second line are: "gaze up- on her charms while the moon- beams are shin- ing so bright,". The piano accompaniment continues with the same eighth-note bass line and chords. The dynamic marking *mf* is present.



## CHORUS

*C7* *Gm7* *C7* *F*

You and gol-den moon-beams Will bring true my BLUE DREAMS, Hand in

*mf*

*C7* *F* *F7* *B<sup>b</sup>*

hand we'll stroll to-geth-er there; ————— O'er the hills and the

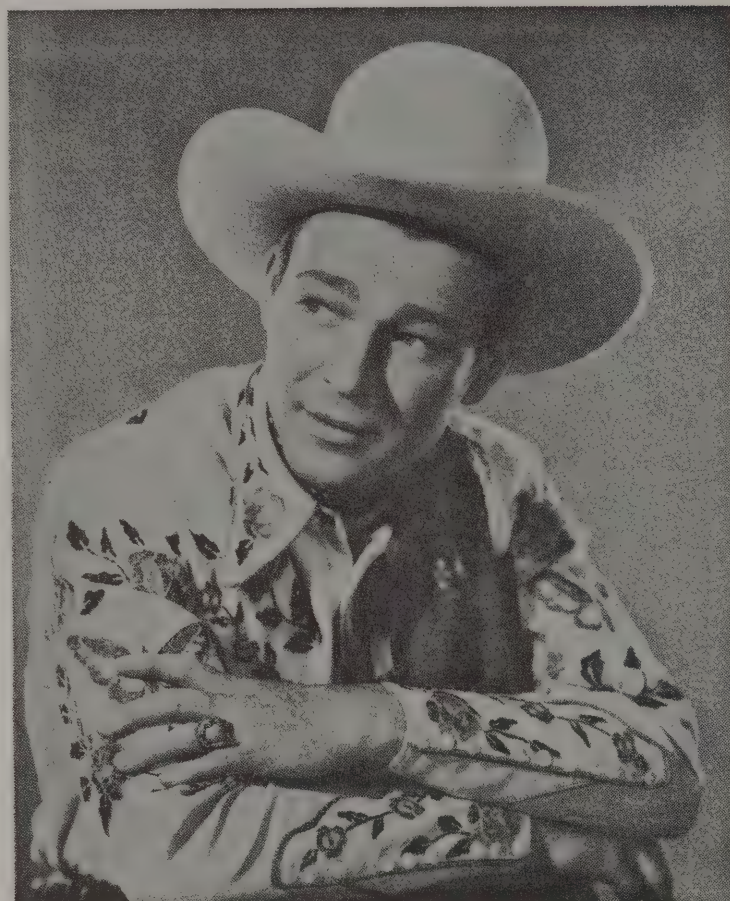
*Bdim* *F* *D7* *G7*

val-leys we'll wan - der in our dreams to a land of

*C7* *1. F* *sus* *(G<sup>b</sup> / B<sup>b</sup>)* *F* *2. F* *sus* *(G<sup>b</sup> / B<sup>b</sup>)* *F* *B<sup>b</sup> 6* *F*

love and BLUE DREAMS. ————— BLUE DREAMS. —————

*R.H.*



## ROY ROGERS

Roy Rogers, who is known as "The King Of The Cowboys", hails from Cincinnati, Ohio.

He is an actor, singer and composer of note. Recently, he was acclaimed the No. 1 cowboy star of America by actual survey. He is one of the original founders of the now famous "Sons Of The Pioneers" and appeared with them on radio three to four hours daily for five years before becoming a Republic star. Roy Rogers arrived the hard way—typical of all great entertainers who remain on the top with years of solid entertaining experience.

Roy Rogers stars in six musical Westerns per year at Republic. He is an outstanding drawing power and has appeared in many of the world's championship rodeos.



# Smiles Are Made Out Of The Sunshine

Words and Music by  
RAY GILBERT

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending sequence, marked with a *mf* dynamic. The left hand provides a simple bass line. The tempo is marked 'Moderately' and the ending is marked 'poco rit.'.

Verse

The first system of the verse features a vocal melody line with lyrics and a piano accompaniment. Chord symbols above the vocal line are: Bb, F7, Bb, Eb6, Eb7, Bb, Edim, and Bb. The piano part is marked *mp a tempo*.

When you're down - heart - ed and when you're feel - ing blue;

The second system of the verse continues the vocal melody and piano accompaniment. Chord symbols above the vocal line are: C7, F7, Cm7, Fdim, and F7.

Keep your chin up, keep your faith, and keep this point of view:

**Chorus**

Don't for - get SMILES ARE MADE OUT OF THE SUN - SHINE, — And a

frown from a rain - y day; — You'll be

more than re - paid if you re - mem - ber — That a

smile goes a long, long way. — When trou - ble trou - bles

*mp-mf*

Chords: Bb, F7, Bb, C#dim, Bb, Gm7, C7, C7(b9), F7, Cm7, Faug, Bb, G, C#dim, F7, Bb, F7, Bb, C#dim, Bb, Gm7, C7, F7, Cm7, Cm7, F7, Bb, Cm7, C#dim, Bb, Bb7, Fm, Bb7, Eb



you just turn on the sun, — And watch how fast a

The first system of the musical score features a vocal melody line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. Chord symbols are placed above the vocal line: Ebm6, Bb, Cdim, C7, Am, and E. The lyrics are 'you just turn on the sun, — And watch how fast a'.

mel - an - chol - y Grem - lin can run; — Don't for - get SMILES ARE

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. Chord symbols are placed above the vocal line: Gm, C7, F7, Cm7, G#dim, F7, Bb, F7, Bb, and C#dim. The lyrics are 'mel - an - chol - y Grem - lin can run; — Don't for - get SMILES ARE'.

MADE OUT OF THE SUN - SHINE, — And a smile goes a

The third system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. Chord symbols are placed above the vocal line: Bb, Gm7, C7, Ab7, G, Cm, G7, and Cm. The lyrics are 'MADE OUT OF THE SUN - SHINE, — And a smile goes a'.

long, long way. — Don't for - way. —

The fourth system concludes the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. Chord symbols are placed above the vocal line: C7, F7, Bb, C7, Cm7, F7, Bb, F7, Bb, Gb7, and Bb6. The lyrics are 'long, long way. — Don't for - way. —'. The system ends with a 'ritard.' marking and a double bar line.

# There's A New Moon Over My Shoulder

By JIMMIE DAVIS,  
EKKO WHELAN &  
LEE BLASTIC

**Piano** Moderately

**Chorus**

1-2-3. THERE'S A NEW MOON O - VER MY SHOUL - DER And an

old love still in my heart;

I re - mem - ber,  
Now I'm wish - in'  
Ev - ry night now

now that I'm old - er, What you told me the day we had to part;  
I had been bold - er, Then per - haps we would not be so far a - part.  
seems a bit cold - er, And so lone - ly since we have been a - part.

**Chords:** G, G maj. 7, G 7, C, A 7, D 7, G, G# dim., D 7, G, G, G maj. 7, G 7, C, A 7, D 7, G



G6 G aug. G C Cmaj.7 Cmi6 Ami7 b5 G Bmi Emi Gmaj.7 Emi Gmi6  
 You prom-ised with the "new moon" you'd be com-ing back to me; Now  
 You prom-ised you would write me but so far there's not a line, But  
 And so I keep on pray-ing for your safe re-turn some day, And

A7 D7sus G D7 Ddim. D7 G  
 man - y "moons" have passed since then I'm wait - ing pa - tient - ly;  
 still I wait and make be - lieve that some day you'll be mine; } THERE'S A  
 that we'll be the same sweet-hearts as when you went a - way; }

G Gmaj.7 G7 C A7 D7  
 NEW MOON — O - VER MY SHOUL - DER, — And an old love —

1&2. G Ami7 D7 Guitar tacet — 3. G Ami7 Eb7 G6  
 — still in my heart. — THERE'S A heart. —  
 poco rit.

# Take Me Back To Tulsa

Lyric by  
TOMMY DUNCAN

Music by  
BOB WILLS

Brightly

1. Where's that gal with the red dress on? Some folks call her Di - nah;  
 2. lit - tle bee sucks the blos - som, The big bee gets the hon - cy, The  
 3. I - ways wear a great big smile, We nev - er do look sour. —

Stole her heart a - way from me, Way down in Louis - i - an - a,  
 dark - ey rais - es cot - - ton, The white man gets the mon - ey.  
 Trav - el all o'er the coun - try, Play - ing by the hour. —

REFRAIN

TAKEME BACK TO TUL - SA, I'm too young to mar - ry;



G

Fine

TAKE ME BACK TO TUL-SA, I'm too young to mar-ry.

Fine

G D7

3 Oh, walk and talk, Su-sie, Just walk and talk, Su-sie, Oh, walk and talk  
4 I went to the rail-road, Laid my head down on the track. I thought a-bout that

*mf*

REFRAIN

G G

Su sie. Just walk and talk Su sie. TAKE ME BACK TO TULSA, I'm too young to  
gal of mine And I grad-u-ly eased it back.

*mf*

D7

1. G 2. G

mar-ry, TAKE ME BACK TO TULSA, I'm too young to mar-ry. mar-ry. 5. We

*mf*



### CLIFF CARLISLE

Cliff Carlisle was born in Kentucky. In 1922, he began his career in show business and worked with various traveling shows. In 1927, he organized his own show and for three years performed under his own tent in many of the Southern states.

In 1924, Cliff began his recording career and since then he has recorded on all the famous labels such as Bluebird, Victor, Decca etc.

Cliff has worked on some of the largest radio stations in the United States, including network programs from New York and various other large cities from Coast to Coast. He has written more than 500 songs in the past twelve years. Several were national hits and some have been on the Hillbilly Hit Parade. His two recent songs LONELY and BLUE DREAMS may very easily attain "hit" status.

Cliff and his brother Bill now operate their own show known as The Carlisle Bros. Show.



# Think Of Me

Piano arrangement by  
Bernard Katz

By  
RICHARD LORING  
STEVEN CROSS and  
ROY ROGERS

Moderato

The piano introduction consists of two staves. The right hand begins with a melody in B-flat major, marked *mf*. The left hand provides a harmonic accompaniment. The introduction concludes with a *lb.* (libero) marking, indicating the start of the vocal entry.

## VERSE

My dear, it's not good-bye for - ev - er, So prom - ise that you'll

Chords: Bb, Eb9, Bb, Bdim, Cmi7, F7, Bb

The first system of the verse features a vocal melody line with lyrics and a piano accompaniment. The tempo is marked *mp*. The key signature has two flats (B-flat major or D-flat minor).

nev - er fret; It won't be long till we're to -

Chords: C7, Cmi, F7(b5), F9, F9+, Bb, Eb9

The second system continues the verse. The piano accompaniment includes a prominent eighth-note pattern in the right hand.

geth - er; But while I'm gone please don't for - get;

Chords: Bb, Ebmi, C9, Cmi, Ab7, F7, Bb, Ebmi6, Bb

The third system concludes the verse. The piano accompaniment features a more active bass line with eighth notes.

## CHORUS

F7 Bb F7 Bb maj 7 F9 Bb Eb Edim  
 THINK OF ME far a - way from the one that I a - dore, I'll be  
 F7 Cmi7 F7 Bb F7 Bb F7  
 blue if you don't THINK OF ME; THINK OF ME ev - 'ry  
 Bb maj 7 F9 Bb Eb Edim F7 Cmi7  
 day, when I'm on some for - eign shore, I can smile if you  
 you're  
 F7 Adim Bb Eb6 Bb Bb dim Bb7 Bb7+ Eb Edim  
 just THINK OF ME. I won't be lone - some, my dear, I'll



try not to be blue If I can on - ly hear from

you THINK OF ME when you pray and I'll

nev - er ask for more. THINK OF ME for I do think of

you THINK OF you.

*poco rit*

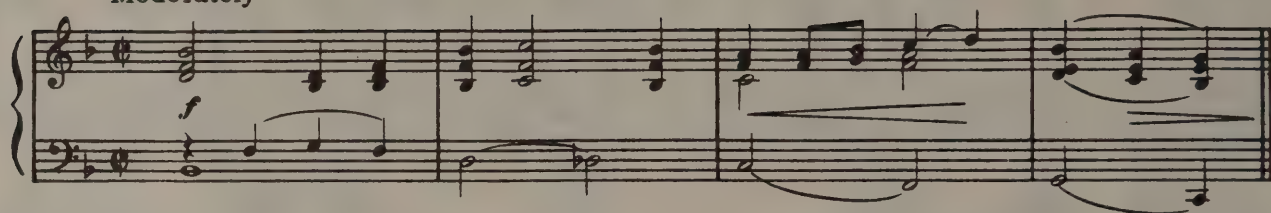
Think of me 3

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb). The tempo is marked 'poco rit' (ritardando). The score includes guitar chord diagrams for various chords: Bb, Dmi, Bb6, C9, E dim, F9, Ab7, F7, Bb, F7, Bb maj7, F9, Bb, Eb, E dim, F7, Cmi7, F7, A dim, Bb, E dim, Cmi7, F7, Bb, Eb mi, and Bb. The lyrics are: 'try not to be blue If I can on - ly hear from you THINK OF ME when you pray and I'll nev - er ask for more. THINK OF ME for I do think of you THINK OF you.' The score ends with a double bar line and a repeat sign.

# I'm Thru Wastin' Time On You

Words and Music by  
TOMMY DUNCAN and  
EKKO WHELAN

Moderately



F A7 Dm7 Gm D7 G7

You fooled me a - gain, So I'm sor - ry my friend, I'M

*mp - mf*

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes dynamic markings like *mp - mf*.

C7 C9 Am C7 F F#dim Gm7 C7 C7<sup>5</sup> F A7

THRU WAST - IN' TIME ON YOU; You tho't it was

*r.h.*

The second line of the song continues the vocal melody and piano accompaniment. A specific piano part is labeled *r.h.* (right hand).

Dm7 Gm D7 G7 C7 C9

smart when you played with my heart I'M THRU WAST - IN'

The third line of the song concludes the vocal melody and piano accompaniment.



G7 C7 F Bdim F7 Bb  
 TIME ON YOU You make me a

Bbm F F7 G7  
 prom-ise but know the mo - ment you do, That you won't

G9 C7 G7 C7 C9 C7(-9) C7<sup>8</sup> F A7  
 keep it, some - how you'll nev - er be true; So now it's good -

Dm7 Gm D7 G7 C7 C9  
 bye, 'Tho' I'll sigh and I'll cry, I'M THRU WAST - IN'

G7 C7 1.F Abdim Gm C7 C7<sup>6</sup> 2.F Bbm Bbm6 F  
 TIME ON YOU. You YOU.

*rall.*



### "RAMBLING RED" FOLEY

"Rambling Red" Foley was born in Tucumcari, New Mexico, but as a youngster he moved to Kentucky. There he learned many ballads of Kentucky's hill country from his father, who insisted that Red take singing lessons.

"Rambling Red" Foley has been one of America's leading cowboy radio singers for nearly ten years and is going stronger today than ever before. His voice has given such programs as "Plantation Party", "Renfro Valley", "The Boone County Jamboree" (WLW) and "The WLS National Barn Dance" their largest audiences—for he is not an ordinary cowboy singer.

He is now an exclusive Decca recording artist and his newest recordings are more than likely to become coin box favorites. Two of his biggest encore numbers are I'M WASTIN' MY TEARS ON YOU and THERE'S A CHILL ON THE HILL TONIGHT.



*Dedicated to Linda Lou Rogers*

# Linda Lou

Words and Music by  
EKKO WHELAN and  
ROY ROGERS

Moderately

The musical score is written for piano and voice. The piano part begins with a *mf* dynamic and a tempo marking of *Moderately*. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is characterized by long, flowing lines with many ties. The lyrics are written below the vocal staff, with some words split across lines. Chord symbols are placed above the piano staff to indicate the harmonic structure.

**VERSE**

I've wait - ed a long time for you, dar - lin'; But nev - er knew ex -

act - ly what you'd be; Now that you have come to me, my

dar - lin', You're a wee bit of heav - en to me;

## CHORUS

1. LIN-DA LOU, Hon - est true, I'm just  
 2. LIN-DA LOU, Hon - est true, You're the

*mp mf*

wild a - bout your love - ly eyes of blue; For your  
 first in ev' - ry thot I had each day; You're so

smiles, I'd walk miles, For, my hon - ey child, I'm  
 sweet, and so neat, That I thank the Lord for

glad to be with you; As long as you are  
 send - ing you my way; Some day you'll know the

*r.h.*

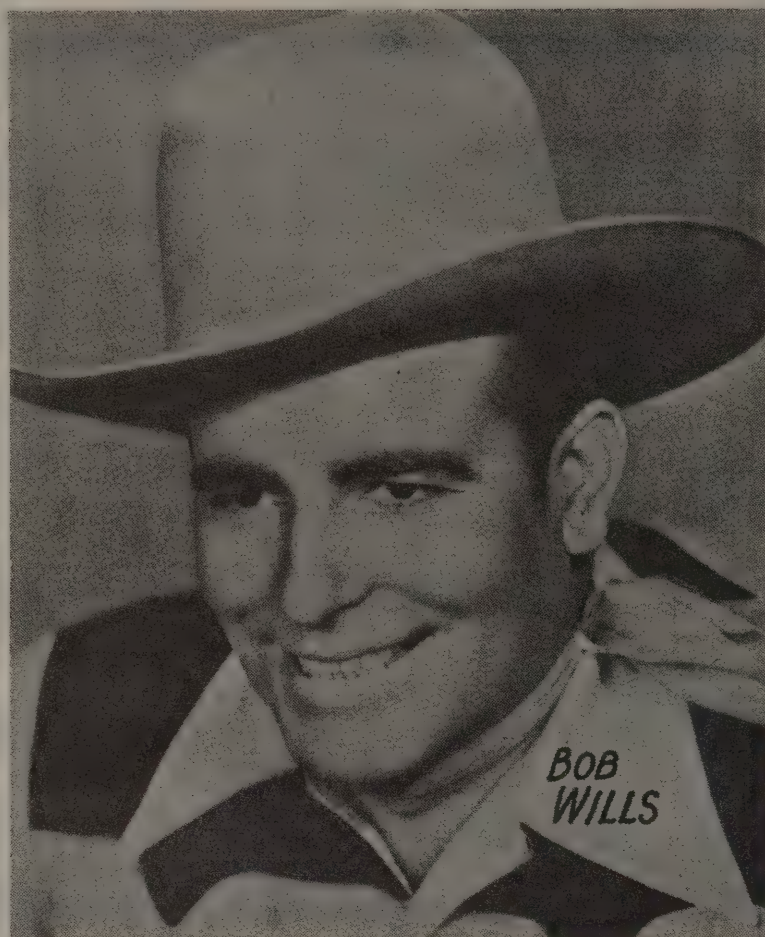


by my side I have no cause to pine; I point you out with  
 way I feel deep down with - in your heart; To be with you when

so much pride and tell the world you're mine; LIN - DA LOU,  
 shad - ows steal and know we'll nev - er part; LIN - DA LOU,

— hon - est true, I'm in love with you a  
 — hon - est true, I'm in love with you a

lone, sweet LIN - DA LOU. LIN - DA LOU.  
 lone, sweet LIN - DA



## BOB WILLS

Bob Wills was born in Texas but moved to Oklahoma and now both Texas and Oklahoma claim him as a native son.

He has been leading his own dance band for better than 15 years and is nationally known to be one of the outstanding dance leaders and fiddlers of Western and folk music.

Like all musicians, he has dreams and his most precious one is to be the owner of a big stock and cattle ranch. He loves horses and spends most of his spare time with them.

He has made Columbia Pictures for the past four years and Bob Wills & His Texas Playboys are heard on Columbia Records wherever there is a juke box.



# I Don't Care Anymore

Words and Music by  
RED FOLLY and  
LEE PENNY

Moderato

*mf*

VOICE

F C7 F7 Cmi7 F7 Bb B<sup>b</sup>mi F C7 Bb

Life has been so emp-ty since the day you went a - way ——— noth-ing seems to

*mp*

Bb C7 F C7 F C7 F7 Cmi7 F7

have a mean-ing now, ——— Once I used to greet each nite and

Bb B<sup>b</sup>mi F G7 C7

wel-come ev 'ry day, ——— But I've lost all in -ter - est some-how All a -

Guitar Tacet

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a time signature of common time (C). The tempo is marked 'Moderato'. The first system shows the piano introduction with a mezzo-forte (*mf*) dynamic. The second system begins the vocal melody with a mezzo-piano (*mp*) dynamic. The piano accompaniment provides harmonic support with chords and melodic lines. The score includes guitar chords indicated by letter codes (F, C7, F7, Cmi7, Bb, B<sup>b</sup>mi, G7) and guitar-specific notation like a bar line with '8' and a 'Guitar Tacet' instruction.

## CHORUS

F Bb F F7 Bb Bbmi C7  
 lone ev 'ry day I keep wast - ing a - way, Since you  
 once used to be now means noth - ing to me, I for -

F C7 D7 G7 C7 Guitar Tacer  
 made me so heart - sick and sore; If the  
 get what a love - song is for; Tho' the

F Bb F F7 Bb Bbmi C7  
 stars nev - er glow or the flow - ers don't grow with - out  
 sky's al - ways blue with the moon peep - ing thru, with - out

F Bb6 F C7 G7 C7 F F7 F dim F7 Bb F7  
 you. I DON'T CARE AN - Y MORE. Mus - ic and  
 you. I " " " " " Now that you're



B $\flat$  F F dim B $\flat$  F F dim F C mi D7 G7 Dmi7  
 moon - lite mean noth - ing to me, \_\_\_\_\_ since you walked  
 gone, I don't care to go on, \_\_\_\_\_ cry - ing and

G7 C7 sus F C7 Guitar Tacet F B $\flat$  F  
 out thru the door, \_\_\_\_\_ If the birds nev - er  
 walk - ing the floor, \_\_\_\_\_ When the nite starts to

F7 B $\flat$  B $\flat$ mi C7 F B $\flat$ 6 F  
 sing fall, with the sweet breath of spring, with - out you I DON'T  
 it means noth - ing at all, with - out you I "

C7 G7 C7 F B $\flat$  F sus B $\flat$  F F F dim F  
 CARE AN - Y MORE. \_\_\_\_\_ Love that MORE \_\_\_\_\_

*poco rit*  
*p*

# DOWN HOUSTON WAY

Words and Music by  
EKKO WHELAN,  
BOB WILLS and  
TOMMY DUNCAN

**Brightly**

**Piano**

The piano introduction is in B-flat major, 4/4 time. It begins with a treble clef staff containing a half note B-flat, a half note D, and a half note F. The bass clef staff contains a half note B-flat, a half note D, and a half note F. The melody continues with a half note G, a half note A, and a half note B. The bass line continues with a half note B-flat, a half note D, and a half note F. The piece concludes with a half note G, a half note A, and a half note B in the treble, and a half note B-flat, a half note D, and a half note F in the bass.

## Chorus

**Chorus**

**1. At close of day** ————— **there's some-one might - y sweet, — Some-one I**  
**2. (I won't be) gay** ————— **un - til that hap - py time, — I make that**

The first system of the chorus features a vocal melody line and a piano accompaniment. The vocal line starts with a half note B-flat, a half note D, and a half note F. The piano accompaniment consists of a treble clef staff with a half note B-flat, a half note D, and a half note F, and a bass clef staff with a half note B-flat, a half note D, and a half note F. The piece concludes with a half note G, a half note A, and a half note B in the treble, and a half note B-flat, a half note D, and a half note F in the bass.

**long to greet — DOWN HOUS-TON WAY; ————— My skies are grey —————**  
**some - one mine — DOWN HOUS-TON WAY; ————— I'm here to say —————**

The second system of the chorus continues the vocal melody and piano accompaniment. The vocal line starts with a half note B-flat, a half note D, and a half note F. The piano accompaniment consists of a treble clef staff with a half note B-flat, a half note D, and a half note F, and a bass clef staff with a half note B-flat, a half note D, and a half note F. The piece concludes with a half note G, a half note A, and a half note B in the treble, and a half note B-flat, a half note D, and a half note F in the bass.

**— 'cause I'm so far a - part — From one who has my heart — DOWN HOUS-TON**  
**— I'll nev - er smile a - gain — Un - til we meet a - gain — DOWN HOUS-TON**

The third system of the chorus concludes the vocal melody and piano accompaniment. The vocal line starts with a half note B-flat, a half note D, and a half note F. The piano accompaniment consists of a treble clef staff with a half note B-flat, a half note D, and a half note F, and a bass clef staff with a half note B-flat, a half note D, and a half note F. The piece concludes with a half note G, a half note A, and a half note B in the treble, and a half note B-flat, a half note D, and a half note F in the bass.



F B♭6 F F7 B♭ F7 B♭ B♭mi F

WAY. \_\_\_\_\_ With eyes as blue as blue, blue bon-nets Tex - as grows;-  
 WAY. \_\_\_\_\_ She's got that cer-tain charm that ev-'ry Tex - an knows;-

Dmi A7 Dmi7 G7 C G7b5 C7

— And hair as pret-ty as the Tex-as yel - low rose;— I know some  
 — She's might-y good to look at from her head to her toes;— I know some

F B♭6 G#dim. F C7

day \_\_\_\_\_ I'll lose my love to roam,— And then I'll make my home—  
 day \_\_\_\_\_ that wed-din' bells will chime,— That she'll be mine, all mine—

Gmi7 1. F Fmaj.7 Bdim. C7 2. F F6

— DOWN-HOUS TON WAY. \_\_\_\_\_ 2. I won't be  
 — DOWN-HOUS TON WAY. \_\_\_\_\_

*poco rit.*



## TOMMY DUNCAN

Tommy Duncan was born in Texas. He has been the chief vocalist with Bob Wills for the past 14 years.

He is a talented musician and has written some of the most popular folk songs which have been recorded on Columbia records by him and Bob Wills. He also appears in Columbia Pictures.

He is a great rider, loves horses and those who know him well say that there is no one who can "fry chicken" like he can.

Where you see Bob Wills you see Tommy Duncan. Bob Wills was heard to remark "give me my fiddle and Tommy Duncan to vocalize and we'll please any type of audience."



# I'M WASTIN' MY TEARS ON YOU

Words & Music by  
TEX RITTER  
and FRANK HARFORD

Moderato

The piano introduction is in B-flat major, 4/4 time, marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note A, and then a half note G. The bass line starts with a half note B-flat, followed by a quarter note A, and then a half note G. The introduction ends with a final chord of B-flat major.

VERSE

The first system of the verse features a vocal melody and piano accompaniment. The vocal line begins with the lyrics "I've tak - en you back so much I've lost track, I'm". The piano accompaniment is in B-flat major, 4/4 time, marked *mp*. The chords for this system are E<sup>b</sup>, F<sup>#dim</sup> E<sup>b</sup>, and F<sup>7</sup>.

The second system of the verse continues the vocal melody and piano accompaniment. The vocal line begins with the lyrics "tired of sit - tin' 'round in the shade; I". The piano accompaniment is in B-flat major, 4/4 time, marked *mp*. The chords for this system are F<sup>m7</sup>, B<sup>b7</sup>, C<sup>#dim</sup> B<sup>b7</sup>, B<sup>b+</sup>, E<sup>b</sup>, A<sup>dim</sup>, F<sup>m7</sup>, and B<sup>b7</sup>.

The third system of the verse concludes the vocal melody and piano accompaniment. The vocal line begins with the lyrics "know it's no use, I'm turn - in' you loose, There's". The piano accompaniment is in B-flat major, 4/4 time, marked *mp*. The chords for this system are E<sup>b</sup>, F<sup>#dim</sup> E<sup>b</sup>, C<sup>#dim</sup> E<sup>b</sup>, C<sup>#dim</sup>, B<sup>b</sup>, and F<sup>#7</sup>.

C<sup>7</sup> Cdim C<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Fdim F<sup>7</sup> B<sup>b7</sup> Gm C<sup>#dim</sup> B<sup>b7</sup> B<sup>b7+</sup>

gon - na be some great big chang - es made; \_\_\_\_\_

CHORUS E<sup>b</sup> F<sup>#dim</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b</sup> (sus D) A<sup>b</sup> F<sup>7+</sup>

You call me your own, then you leave me a - lone, I'M  
 I know you won't cry, when I tell you good - bye, I'M  
 I know it's no use, so I'm turn - in' you loose, I'M

*mp-mf*

B<sup>b7</sup> B<sup>b7+</sup> E<sup>b</sup> Cm Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> F<sup>#dim</sup> B<sup>b7</sup>

WAST - IN' MY TEARS ON YOU; \_\_\_\_\_ While I set - tle  
 WAST - IN' MY TEARS ON YOU; \_\_\_\_\_ My love has turned  
 WAST - IN' MY TEARS ON YOU; \_\_\_\_\_ I want you to

E<sup>b</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b</sup> (sus D) A<sup>b</sup> F<sup>7+</sup> B<sup>b7</sup> B<sup>b7</sup> <sup>6</sup> B<sup>b7</sup> B<sup>b7</sup>

down, you're still paint - ing the town; IM WAST - IN' MY TEARS ON  
 cold, all you want is my gold; IM WAST - IN' MY TEARS ON  
 know you are now free to go; IM WAST - IN' MY TEARS ON



$E\flat$   $A\flat m^6$   $F\sharp dim$   $E\flat^7$   $A\flat$   $A\flat m$   $E\flat$   $B\flat^7$   $F\sharp dim$

YOU. \_\_\_\_\_ You've prom-ised time and time a-gain to stop two tim-in'

YOU. \_\_\_\_\_

YOU. \_\_\_\_\_

$E\flat$   $F^7$   $B\flat^7$   $C\sharp dim$   $A^7$   $B\flat^7$

me; Tho' I knew bet-ter e-ven then I could-nt set you free; } I  
Now you } I

$E\flat$   $F\sharp dim$   $B\flat^7$   $E\flat$   $B\flat^7$   $E\flat^7$   $A\flat(sus D)$   $A\flat$   $F^7+$   $B\flat^7$

loved you some how, but it's all o-ver now, I'M WAST-IN' MY  
want you to know you are now free to go, go,  
know how I feel, so let's face the "new deal,"

$B\flat^6$   $B\flat^7$   $E\flat$   $A dim$   $Fm^7$   $B\flat^7$   $E\flat$

TEARS ON YOU. \_\_\_\_\_ I YOU. \_\_\_\_\_

*rit.*



# HILLBILLY HIT PARADE of

# 1946



REX ALLEN  
THE ARIZONA COWBOY



HOYT "SLIM" BRYANT



DAVE  
DENNEY



RUSTY MARION  
M.C. ON THE  
BARNYARD FOLLIES

Including  
"MAKE ROOM IN YOUR HEART FOR A FRIEND"  
"ROCK ME TO SLEEP IN MY SADDLE"  
"DID YOU SEE MY DADDY OVER THERE"  
"FORGIVE ME"

PEER INTERNATIONAL CORPORATION  
SELLING AGENTS  
SOUTHERN MUSIC PUBLISHING CO., INC.  
1619 BROADWAY NEW YORK, N. Y.



# HILLBILLY HIT PARADE OF 1946

## SONGS

DID YOU SEE MY DADDY OVER THERE? . . .	88
FORGIVE ME . . . . .	70
GALS DON'T MEAN A THING . . . . .	72
I HAVE TRIED . . . . .	78
IT'S NOBODY'S FAULT BUT YOUR OWN . . .	74
LET US BOTH BE FAIR . . . . .	64
MAKE ROOM IN YOUR HEART FOR A FRIEND .	68
MY ADOBE HACIENDA . . . . .	86
NANCY . . . . .	82
ROCK ME TO SLEEP IN MY SADDLE . . . .	62
ROSE OF SHENANDOAH VALLEY . . . . .	84
WHY, MY DARLIN', WHY . . . . .	76

## ARTISTS

REX ALLEN . . . . .	81
HOYT 'SLIM' BRYANT . . . . .	80
DAVE DENNEY . . . . .	67
'RUSTY' MARION . . . . .	66



# Rock Me To Sleep In My Saddle

Piano arrangement by DICK KENT

Words & Music by  
RUSTY MARION

Moderately slow

*mf* *rit*

*a tempo*  
*mp-mf*

*E♭* *E♭9* *E♭7* *E♭7+* *A♭* *A♭mi*

ROCK ME TO SLEEP IN MY SAD - DLE, \_\_\_\_\_

*E♭* *B♭7*

Rock - in', rock - in', rock - in all the day; \_\_\_\_\_

*E♭* *E♭9* *E♭7* *E♭7+* *A♭* *A♭mi*

Chuck wag - ons creep o'er the prai - rie, \_\_\_\_\_



E<sup>b</sup> F<sup>m</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m1 E<sup>b</sup>  
 Bump - in' jump - in' jolt - in' all the way; My  
 B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> G<sup>b</sup> D<sup>b</sup>7  
 horse is tired and his pace is slow, His ears are bent from  
 G<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>9 E<sup>b</sup>7 E<sup>b</sup>7+  
 wear - i - ness and woe; ROCK ME TO SLEEP IN MY  
 A<sup>b</sup> A<sup>b</sup>m1 E<sup>b</sup> F<sup>m</sup> B<sup>b</sup>7  
 SAD - DLE, Rock - in' rock - in' rock - in' all the  
 1 E<sup>b</sup> A<sup>b</sup>m1 E<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>7+ 2 E<sup>b</sup> A<sup>b</sup>m1 E<sup>b</sup>  
 day. day.  
*mf* *rit.*

# LET US BOTH BE FAIR

Piano arrangement by Dick Kent

Words and Music by  
RUSTY MARION

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderato' and 'mf'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the second system, with lyrics 'Luck - y in love we have been, you and I Were hap - py to -'. The piano accompaniment continues with a steady rhythm, marked 'mp - mf'. The third system continues the vocal melody with lyrics 'geth - er, Love could - n't die; Heav - en - ly dreams, dear, sur - round - ed us'. The fourth system features the vocal melody with lyrics 'there, But now we must part, dear, LET US BOTH BE FAIR.' The piano accompaniment provides harmonic support with various chords. The fifth system concludes the piece with the vocal melody and lyrics 'Sor - row has tak - en the place of my dreams, Smiles have turned to'. The piano accompaniment ends with a final chord in G major.

Chord markings above the vocal staff: G, C, D7, Am7, D7, F#, G, G, C, D7, Am7, D7, G, G9, G7, C, G7.

Lyrics: Luck - y in love we have been, you and I Were hap - py to - geth - er, Love could - n't die; Heav - en - ly dreams, dear, sur - round - ed us there, But now we must part, dear, LET US BOTH BE FAIR. Sor - row has tak - en the place of my dreams, Smiles have turned to



tears; Hours to - geth - er like mo - ments, it seems,

Now the mo - ments are years; This is the

end of a beau - ti - ful love, Gone is the moon - light and stars up a -

bove; Heart - aches and pains, dear, I too had a share, But

now we must part, dear, LET US BOTH BE FAIR. FAIR. FAIR.

*ritard.*



## "RUSTY" MARION

*Singing Master of Ceremonies of C.B.S.'s "BARNYARD FOLLIES"*

"Rusty" Marion, a slightly shy fellow with a heap of sincerity in his voice and a big smile for everyone, earned the title of "The Sagebrush Crooner" because of his smooth, velvet-toned voice and his knack for singing the sweet and smoother type of western ballads.

"Rusty" is now the singing M.C. of C.B.S.'s "Barnyard Follies," which includes the National Hillbilly Champions, a position formerly held by "The Grand Old Man of Radio"—"Pappy" Cheshire.

Starting his career at WDZ, Tuscola, Ill., in the early thirties, "Rusty" has since worked at many other well known radio stations, such as "KMBC's Brushcreek Follies" Show from Kansas City, Mo., and Oklahoma City's popular "Bluffcreek Roundup" Show.

Although "Rusty" has spent many years in the entertaining field, he is a "Johnny come lately" in the composing field. You will find several of his latest songs in this edition which, we hope, you'll enjoy with a great deal of pleasure.





## DAVE DENNEY

Dave Denney was born and raised in La Fayette, Ind. He had the usual happy childhood, his biggest problem being his studies. He first realized that he liked to sing when his mother taught him her favorite cowboy and folk songs. Dave's mother was very anxious to learn to play a guitar, so the minister of her church presented her with one. This act was far reaching in Dave's life because he learned to play the guitar and his mother did not.

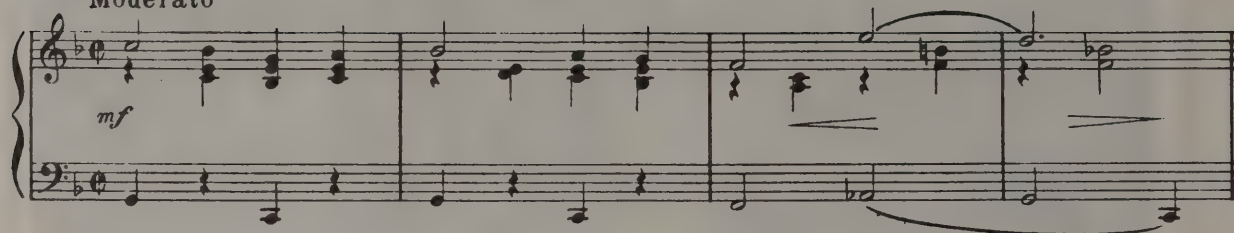
At the age of 15, Dave was hired by Rube Tronson & His Texas Cowboys as a singer. The group played theatres, dances, rodeos, fairs, radio stations and Dave became a seasoned trouper. The group, unfortunately, broke up when Rube died and Dave took to traveling in the states of Nevada (which he intends making his home), Texas, California, Utah, and Mexico.

Dave is now working on Station WHN in New York and has signed up with Musicraft to make records. His hobbies are hunting, fishing, golf in fact, he likes all the sports. He has composed many songs, several of which are in this folio. He is still a young, eligible bachelor and dreams of getting married when the right gal comes along.

# Make Room In Your Heart For A Friend

Words and Music by  
WILEY WALKER  
& GENE SULLIVAN

Moderato



VERSE

1. Don't say that you love me, don't pre - tend; A  
2. A love sto - ry that will nev - er end, A

The piano accompaniment for the verse is marked mezzo-piano (mp). It follows the vocal melody, with the right hand playing chords and the left hand providing a steady bass line. Chord symbols above the staff include C7, F, Bb, F, C7, Gm7, and C7.

heart-break of love will nev - er end; The  
some - one on whom I can de - pend, Was

The piano accompaniment continues with the same harmonic structure. Chord symbols above the staff include F, F6, F+, and F.

sun - shine of your smile Will make my life worth while; MAKE  
nev - er meant for me, Our love could nev - er be, MAKE

The piano accompaniment concludes the section with sustained chords. Chord symbols above the staff include Fmaj7, F7, Bb, F+, Bb, and Gm7.



C7 Am C9 Am C7 F Bb F Bb F

ROOM IN YOUR HEART FOR A FRIEND.  
ROOM IN YOUR HEART FOR A FRIEND.

CHORUS

C7 F C7 F Bb F C7

MAKE ROOM IN YOUR HEART FOR A FRIEND; They

*mp-mf*

F F C7 F

say that true friend-ship nev - er ends; Don't leave me a -

C7 F7 Bb F+ Bb Bdim C7

lone, If I can't be your own, MAKE ROOM IN YOUR

C9 Am C7 F Bdim Gm7 C7 F

HEART FOR A FRIEND. A FRIEND.

*poco rit.*

D. S. al Fine

# Forgive Me

Words and Music by  
WILEY WALKER and  
GENE SULLIVAN

Moderately

The piano introduction is in F major, 4/4 time, marked 'Moderately'. It begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment with eighth notes.

Verse

The first system of the verse features two vocal lines and piano accompaniment. The key signature has one flat (Bb), and the time signature is 4/4. The piano part is marked mezzo-piano (mp). Chords indicated above the staff are C, G7, Dm7, G9, C, and C9. The lyrics are: 1. I left you and left you brok - en - heart - ed, I / 2. I wish I had nev - er made you blue, sweet - heart, I.

The second system continues the verse. Chords indicated are F9, F6, F7, C, Em, and C7. The lyrics are: left wish you and now I can't for - get; I / I wish I could live it ov - er now; I.

The third system concludes the verse. Chords indicated are F9, F6, F7, C, and F#dim. The lyrics are: thought then that I could live with - out you; FOR - / know now that I can't live with - out you; FOR -.



G7 Gm7b5 D7 G7 C F#dim Dm7 G9

GIVE ME and I'll make you hap - py yet;  
GIVE ME and I'll make it up some - how.

Chorus  
Piano Tacet C G7 Dm7 G9 C C9

FOR - GIVE ME for all the pain I've caused you, FOR -

F7 F6 F7 C Em C7

GIVE ME for un - kind words I said; I

F9 F6 F7 C F#dim G7 Gm7b5 D7 G7

thought once that I could live with - out you; I'm pay - in' with a

1. G7 C F#dim Dm7 G7 D.S. al Fine 2. G7 C Bb9 C

brok - en heart in - stead. 2. I brok - en heart in - stead.

D.S. al Fine rit. pp

# Gals Don't Mean A Thing

(In My Life)

Words and Music by  
ARBIE GIBSON and CURT MASSEY

Moderately bright

**CHORUS**

The Blues don't mean a thing — in my young life;      Some-  
My dreams don't mean a thing — in my young life;      Some-

where,      some-how I lose 'em;      **THE GALS DON'T MEAN A THING**  
where,      some-how I lose 'em;      My schemes don't mean a thing.

— in my young life; }      Some-where,      some-how I  
— in my young life; }

*mf*

*f*

Chord symbols: Bb, F6, Bb7, F7m, Bb7, Eb, F7, Bb, Dm, Cm, Dm, Bb, Ebm, Bb, F7, Bb, F6, Bb7, F7m, Bb7, Eb, F7, Bb, Dm, Cm, Dm.



lose 'em. Nev-er a care, nev-er a tear;

Nev-er a heart-ache, that I can't bear; So

sweetheart, please don't try to make me blue, 'Cause I can't love you

like you want me too. The like you want me too.

**Chord Diagrams:**

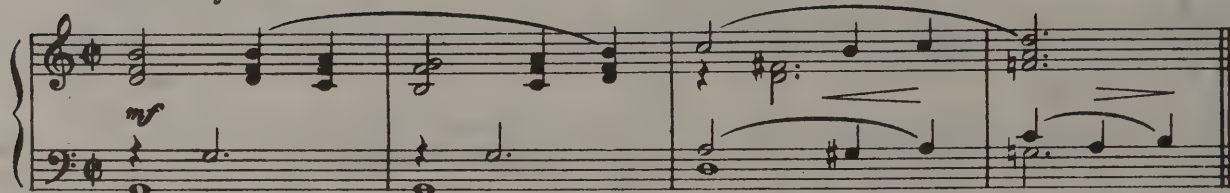
- Bb, Eb7, Bb, Bb7, Eb, Ebm, Bb
- Bb6, Bdim, C7, C9, Edim, F7, Cm7, Cbm, C7m, F7
- Bb, F6, Bb7, F7m, Bb7, Eb, F7, Bb, Dm
- 1. C7m, F9, F7, Bb, Edim, F9; 2. C7m, F7aug, F7, Bb, Bb7, Ebm (maj 7), Bb

**Dynamic Markings:** *f*, *mf*

# It's Nobody's Fault But Your Own

Words and Music by  
DAVE DENNEY and  
PEGGY HEHMAN

Moderately



1. There's al - ways a lov - er who's jilt - ed; I  
3. (You) hurt me and I can't for - get it; The

Chords: C, C7, F

Dynamic markings: *mp*, *mf*, *p*

was when you — left me a - lone; But  
day that your — heart turned to stone; I

Chords: G7, C

now that the ta - bles are tilt - ed, IT'S  
warned you that you would re - gret it, IT'S

Chords: C7, F



G7 C F#dim Dm7 G7  
 NO - BOD - Y'S FAULT BUT YOUR OWN. 2. Be -  
 NO - BOD - Y'S FAULT BUT YOUR OWN. 4. Now you

C C7 F  
 cause you find that you're for - sak - en, Please  
 know what it is to be lone - ly, How it

G7 C  
 don't feels call to me up on the phone; Too  
 to be out on your own; You've

C7 F G7  
 late now to say you're mis - tak - en; IT'S NO - BOD - Y'S  
 gone lost your one and your on - ly; IT'S NO - BOD - Y'S

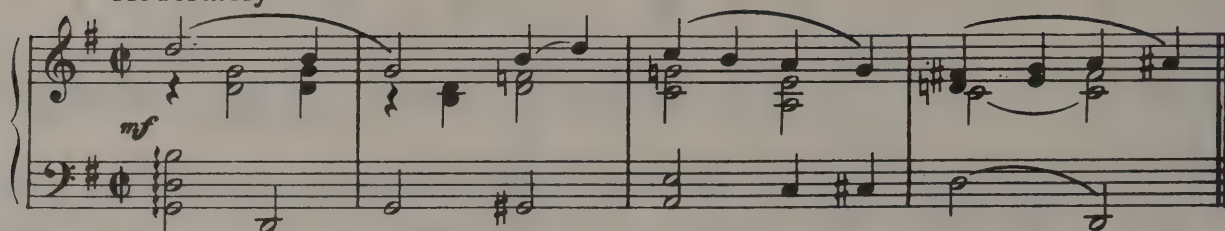
1 C F#dim Dm7 G7 C Fine Fm C  
 FAULT BUT YOUR OWN 3. You OWN  
 FAULT BUT YOUR OWN

D.S. Fine rit.

# Why, My Darlin', Why

Words and Music by  
**REX ALLEN**

Moderately



Time has dealt my heart — an-oth - er blow; 'Cause I had to leave my  
 Won - der if she's lone - ly there to - night; And does her heart feel

Chords: G, G+, C, E7, Am, C#dim, Eb7, G

dar - lin' all a - lone; The tear-drops in her eyes — that night we  
 pain the same as mine; I'll blame my - self for ev - ry - thing, she

Chords: G#dim, D7, Am7, D7, Am, D7, D7+, G, G+

kissed and said good-bye; Still make me won - der WHY, MY DAR - LIN', WHY.  
 knew I had to go, But I'll still won - der WHY, MY DAR - LIN', WHY.

Chords: C, C#dim, D7, G, C6, G, D7



**Chorus**

Oh, WHY, MY DAR - LIN', WHY \_\_\_\_\_ Won't the

sun shine through and bright - en up my heart; \_\_\_\_\_ Please

wait for me and I'll be there to ease my wor-ried mind, — Then I'll stop won-d'rin'

WHY, MY DAR - LIN', WHY. \_\_\_\_\_ I WHY. \_\_\_\_\_

*D.S. al Fine* *rit.*

The musical score is written for voice and piano. It features a chorus with four lines of lyrics. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords (G, D7, C, D dim, D+, G7, C#dim), dynamics (dim, rit.), and performance instructions (D.S. al Fine). The piano accompaniment includes arpeggiated chords and melodic lines in both hands, with some triplets indicated by a '3' over a group of notes.

# I Have Tried

Words and Music by  
**REX ALLEN**

Moderately

Piano introduction in B-flat major, 4/4 time. The melody is played in the right hand with a series of chords and single notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderately' and the dynamics start with a forte (*f*) marking and end with a *rit.* (ritardando) marking.

Verse

First system of the verse. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Day is gone and the nights seem so long Dar - lin' where". The chords are: F, Bdim, F, Fdim, C7, F, Bb, Edim, Bb. The piano part includes a *mp a tempo* marking.

Second system of the verse. The vocal melody continues with the lyrics: "are you to - night? Then comes the dawn I'll a -". The chords are: Am, C7, Am, F, Gm7, Gm7(b5), C7, C7+, F, Bdim. The piano part includes a triplet marking over the notes "Then comes the dawn".

Third system of the verse. The vocal melody concludes with the lyrics: "wake and you're still gone And I miss you, Oh, so much I do." The chords are: F, Am, E, C7, F, G7, Dm7, G7, C7, Gm7, Gm7(b5), C7. The piano part includes a triplet marking over the notes "wake and you're still gone".



**Chorus**

1. I've tried to make you see how much you meant to me,  
 2. (Must I) cry my-self to sleep want-ing things that can-not be,

*mp - mf*

Now I'll go and hang my head in shame, Won't you  
 Dar - lin' I had hopes of pleas - ing you, I have

try to un - der - stand dar - lin' when I hold your hand,  
 tried so aw - f'ly hard to show what's in my heart,

Yes my dar - lin' I HAVE TRIED. Must I  
 Yes my dar - lin' I HAVE TRIED.

*p*

*Guitar Tacet*

1. F A<sup>b</sup>dim C7 2. F B<sup>b</sup> B<sup>b</sup>m6 F



### HOYT "SLIM" BRYANT AND HIS WILDCATS

Slim Bryant and His Wildcats have appeared before more than a million people on personal appearance tours and are indispensable Bondwagon passengers. Crowds of "Wildcat" Fans have turned out to greet the Quartet on their recent visits to 22 communities in the Tri-State Area, bond-selling activities and have been entertained by the boys with an inexhaustible repertoire of songs and comedy.

For the past ten years, Slim Bryant and His Wildcats have been on the air over Radio Stations KDKA, WLW, WTAM, WSB, WHAS, WLS, WGY, WRVA and the networks.

The versatility of the quartet ranges from original novelty numbers to comedy skits, Western ballads and hoedowns. Slim has written and has had published more than 125 songs during his radio and theatrical career, several of which appear in this book. He plays guitar and sings baritone. Brother Lopy plays bass fiddle, piano and sings. Kenny is the violin player and featured tenor singer. Al Azzaro is the accordionist and comedian. Individually, Slim Bryant and His Wildcats are all accomplished musicians. Collectively, they offer spontaneous entertainment by four colorful personalities.





**REX ALLEN**  
*(The Arizona Cowboy)*

Rex Allen was born in Willcox, Ariz., where he spent many years of rugged ranch life. His daily work consisted of roping, riding, branding, fixin' fences and many other jobs which go with running a successful ranch. As a youngster, he played with his Dad for square dances and rodeos around the Arizona countryside.

After completing high school, Rex followed rodeos and ended up in Trenton, N. J. Here he worked on Radio Station WTNJ, under the name of Cactus Rex. This was the turning point in this Arizona boy's life. From there, he was featured on many stations, was with the famous Sleepy Hollow Ranch in Pennsylvania. A year ago, he joined the National Barn Dance and became nationally known as a top singer, yodeler and song writer. Rex is recording for Mercury Records.

Rex is a tall, blonde, single young man. He is very practical in his ideas and speaks with a low Western drawl.

Rex wants to thank all the fine folks, who have been his friends, for being so nice to him. If you drop in to see him, you can bet your boots you'll get a real old Western welcome.

# NANCY

Words and Music by  
HOYT "SLIM" BRYANT

Moderato

The piano introduction consists of four measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

The first system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "NAN - CY, I fan - cy The". The key signature has one flat (B-flat). The tempo is 'Moderato'. The dynamic is 'mp-mf'. Chords F and C7 are indicated above the vocal line.

The second system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "day when I'll call you all my own, dear, May - be". The key signature has one flat (B-flat). The tempo is 'Moderato'. The dynamic is 'mp-mf'. Chords F, Cm6, D7+, D7, and G7 are indicated above the vocal line.

The third system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "you'll soon un-der-stand, That my heart is lone - ly,". The key signature has one flat (B-flat). The tempo is 'Moderato'. The dynamic is 'mp-mf'. Chords C7, G9+, C9, F, and Edim are indicated above the vocal line.



Gm Bbm1 C7 F C7

Just for you on - ly; Hear me, — be near me, —

F Cm6 D7+ D7

— My dear then we'll al-ways be to - geth - er,

G7 C7 G7

Sweet - heart — say you'll al-ways be — Just my

C7 1 F Dm7 Gm7 C9 C7+ 2 F Bbm6 F6

NAN - CY. CY.

# ROSE OF SHENANDOAH VALLEY

Words and Music by  
HOYT "Slim" BRYANT

**Piano** Moderately *mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamic is 'mf'.

G D7

ROSE OF SHEN - AN - DO - AH VAL - LEY, ———

*mp-mf*

The first system of the song features a vocal melody line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The piano part includes chords and a steady eighth-note accompaniment in the left hand.

D dim. D7 D7+ G G

I'll be com - ing back to you; ——— When the

The second system continues the vocal melody and piano accompaniment. The piano part features a variety of chords, including diminished and dominant seventh chords, and maintains the eighth-note accompaniment.

D7 D7 A7 Ami7 D7

dog-wood blos-soms bloom, dear, ——— Then I'll know you'll want me

The third system concludes the vocal melody and piano accompaniment. The piano part includes a final chord progression and continues the eighth-note accompaniment.



G C6 G D6 B $\flat$ mi A mi Bmi G

too. \_\_\_\_\_ We used to meet by the stream; \_\_\_\_\_

*mf*

D6 B $\flat$ mi A mi Bmi G E mi A mi7 D7

\_\_\_\_\_ We made our plans by the sil - v'ry moon - beams;

G D7 D7

ROSE OF SHEN - AN - DO - AH VAL - LEY, \_\_\_\_\_ Bloom for

A7 A mi7 D7 1. G C# dim. D7 D7+ 2. G A mi7 A mi7b5 G

me till I get back. \_\_\_\_\_ back. \_\_\_\_\_

*poco rit.*

# My Adobe Hacienda

By LOUISE MASSEY  
and LEE PENNY

Tempo di Tango

*mf*

*p*

Where is a home to com - pare with mine

*Bbmi6*

When the even-ing shad - ows fall,

*Dmi* *A7* *Dmi* *A7*

Where does the moon nev - er

*Dmi* *E7* *A7*

fail to shine, on the gar - den wall?

**CHORUS**

*p* *mf*

In MY A - DO - BE HA - CI - EN DA

In MY A - DO - BE HA - CI - EN - DA

There's a Nest - led



touch of Mex - i - co, Cac - tus love - li - er than orch - ids.  
in the West ern hills Eve - ning breez - es soft - ly mur - mur

D A dim A7 A+ D A+ D A7

bloom - ing in the pa - ti - o, Soft des - ert  
har - mo ny with whippoor - wills When set - ting

D D7

stars and the strum of gui - tars, make ev' - ry eve - ning seem so sweet,  
sun says the long day is done, sweet mu - sic starts to fill the air,

G<sup>ooo</sup> E7 A7

In MY A DO - BE - HA - CI - EN - DA life and  
In MY A DO - BE - HA - CI - EN - DA har - mo -

A D A+ D A7

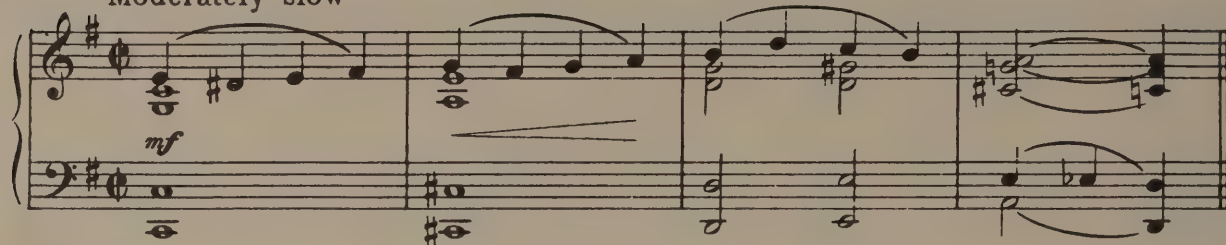
1. love are more com - plete In where  
ny is ev - 'ry where

2. D G Gmi6 D6

# Did You See My Daddy Over There?

Words and Music by  
BILL SHOWMET

Moderately slow



Verse

G Gdim G D7 G7 C G D7 G Gdim G

A lit - tle boy tugged gent - ly at a sol - dier's kha - ki sleeve; He said, Kind sir, for -  
The sol - dier's eyes grew mist - y as he watched the boy - ish face; For it re - called a

The first line of the verse is in G major, 4/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. The piano accompaniment starts on G2, moves to B1, then D2, and continues with a series of eighth and quarter notes. The line ends with a final G4 note in the treble and a G2 note in the bass.

Bm G A7 Am7 D7 D7+ G Gdim G D7 G7

give me but you've been a - cross, I b'lieve; I see the Pur - ple Heart you wear, it  
mem - o - ry that time can - not e - rase; A bud - dy lost in ac - tion, the best

The second line of the verse is in G major, 4/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. The piano accompaniment starts on G2, moves to B1, then D2, and continues with a series of eighth and quarter notes. The line ends with a final G4 note in the treble and a G2 note in the bass.

C G D7 G7 C C#dim G E7 A7 D7 G C G

tells what you've been through; Per - haps you know my dad - dy, sir, 'cause he's a sol - dier too.  
friend he ev - er had, Till death had car - ried o'er his heart a pic - ture of this lad.

The third line of the verse is in G major, 4/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. The piano accompaniment starts on G2, moves to B1, then D2, and continues with a series of eighth and quarter notes. The line ends with a final G4 note in the treble and a G2 note in the bass.



## Chorus (Slowly with feeling)

G G+ C G

Did you see my Dad - dy, Mis - ter Sol - dier, When

*mp-mf*

D7 G D7 Am7 D7

you were fight - ing o - ver there; \_\_\_\_\_ I

Ddim D7 Am D7 G D G6 Bm7 G

thought per - haps by chance, You met him there in France, Or

A7 G A7 G A7 G A7 D7 Am7 Dm7(b5) D7

some - where o - ver there a - cross the sea; \_\_\_\_\_ It's

G G+ C G G

been so long since Dad - dy went a - way; My Mom-my longs for

Em G7 F#7 F#7(-5) B7 C G+ C G7

him both night and day; I know 'twould make her

C A7(-5) G Gdim G7 Gm7(95) E7 Am E7 Am

glad, If you had seen my Dad; DID YOU SEE MY

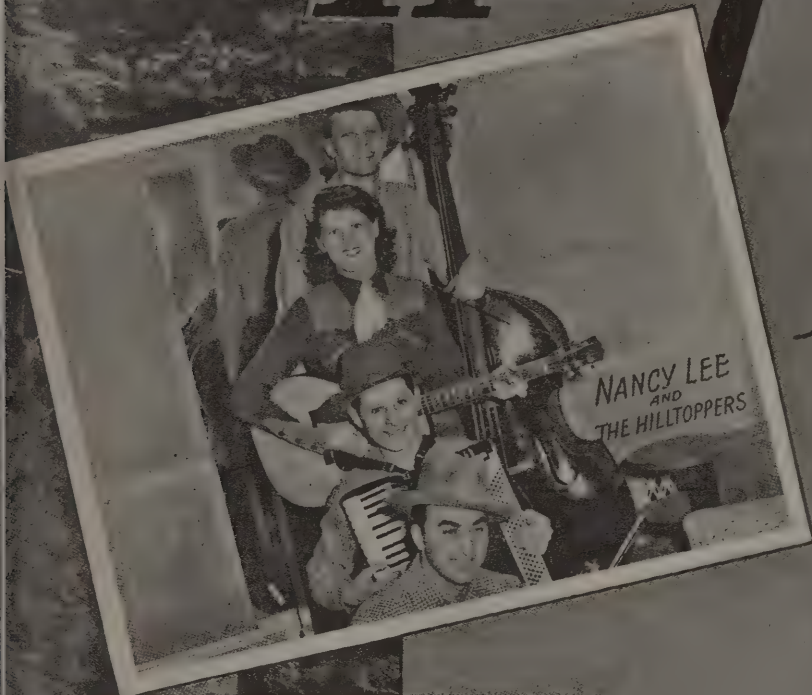
Am7 Am7(b5) D7 1 G C#dim Am7 D7 D7+ 2 G Cm6 G6

DAD - DY O - VER THERE. THERE.

*rit.*



# HILLBILLY HIT PARADE of 1947



Including  
"MY ADOBE HACIENDA" "KENTUCKY WALTZ"  
"EENY MEENY DIXIE DEENY"  
"STAY A LITTLE LONGER"

# HILLBILLY HIT PARADE OF 1947

## SONGS

(I'LL RIDE) ACROSS THE PURPLE SAGE . . . . .	110
CHAMPAGNE POLKA . . . . .	103
EENY MEENY DIXIE DEENY . . . . .	106
FOOTPRINTS IN THE SNOW . . . . .	98
I'VE JUST GOT TO BE A COWBOY . . . . .	112
I WISH WE'D NEVER MET . . . . .	100
KENTUCKY WALTZ . . . . .	94
TRUE LIFE BLUES . . . . .	96

## ARTISTS

NANCY LEE AND THE HILLTOPPERS . . . . .	102
BILL MONROE . . . . .	93
BILLY WILLIAMS . . . . .	115







BILL MONROE

# KENTUCKY WALTZ

Words and Music by  
BILL MONROE

Moderate waltz

Piano

*mf*

*mp-mf*

*G7*

*(Optional)*

*p*

We were waltz - ing that night in Ken - tuck - y, \_\_\_\_\_ Be - neath the

beau - ti - ful har - vest moon, \_\_\_\_\_ And I was the

boy that was luck - y, \_\_\_\_\_ But it all end - ed too



C

soon; \_\_\_\_\_ As I sit a - - lone in the moon - light, \_\_\_\_\_

C7 F

I see your smil - ing face; \_\_\_\_\_ And I

Dmi Ab7 C A7 D7

long once more for your em - brace In that beau - ti - ful KEN -

G7 1. C C dim. G7 (Guitar tacet) 2. C Fmi C

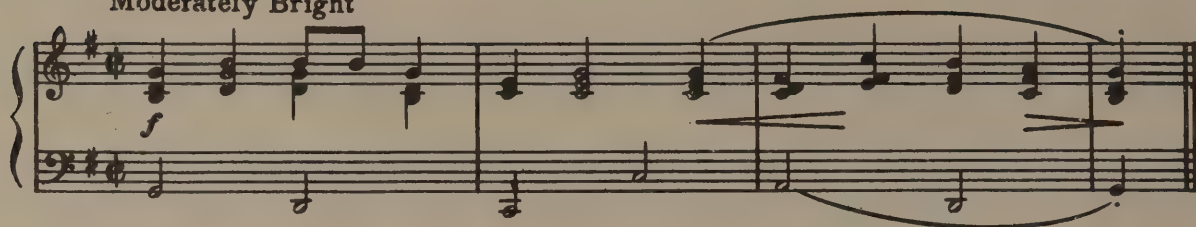
TUCK - Y WALTZ. \_\_\_\_\_ We were WALTZ. \_\_\_\_\_

*poco rit.*

# True Life Blues

Words and Music by  
BILL MONROE

Moderately Bright



1. I hate to see \_\_\_\_\_ the sun sink low, \_\_\_\_\_ Just for a  
3. (There's dish - es to) wash \_\_\_\_\_ and a house to clean, \_\_\_\_\_ There's wash-ing to

*mf-f*

The first system of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part includes a key signature change to G major and a time signature change to 4/4. The lyrics are: '1. I hate to see \_\_\_\_\_ the sun sink low, \_\_\_\_\_ Just for a' and '3. (There's dish - es to) wash \_\_\_\_\_ and a house to clean, \_\_\_\_\_ There's wash-ing to'. The piano accompaniment includes a key signature change to G major and a time signature change to 4/4. The lyrics are: '1. I hate to see \_\_\_\_\_ the sun sink low, \_\_\_\_\_ Just for a' and '3. (There's dish - es to) wash \_\_\_\_\_ and a house to clean, \_\_\_\_\_ There's wash-ing to'.

song \_\_\_\_\_ you ought to know, \_\_\_\_\_ For it's true  
do \_\_\_\_\_ oh, it seems so mean, \_\_\_\_\_ There's a mil-lion

The second system of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part includes a key signature change to G major and a time signature change to 4/4. The lyrics are: 'song \_\_\_\_\_ you ought to know, \_\_\_\_\_ For it's true' and 'do \_\_\_\_\_ oh, it seems so mean, \_\_\_\_\_ There's a mil-lion'. The piano accompaniment includes a key signature change to G major and a time signature change to 4/4. The lyrics are: 'song \_\_\_\_\_ you ought to know, \_\_\_\_\_ For it's true' and 'do \_\_\_\_\_ oh, it seems so mean, \_\_\_\_\_ There's a mil-lion'.

love \_\_\_\_\_ I can't for - get, \_\_\_\_\_ All of my sor -  
words \_\_\_\_\_ I can't ex - plain, \_\_\_\_\_ They called this

The third system of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part includes a key signature change to G major and a time signature change to 4/4. The lyrics are: 'love \_\_\_\_\_ I can't for - get, \_\_\_\_\_ All of my sor -' and 'words \_\_\_\_\_ I can't ex - plain, \_\_\_\_\_ They called this'. The piano accompaniment includes a key signature change to G major and a time signature change to 4/4. The lyrics are: 'love \_\_\_\_\_ I can't for - get, \_\_\_\_\_ All of my sor -' and 'words \_\_\_\_\_ I can't ex - plain, \_\_\_\_\_ They called this'.



G D7 G C Cm G G

rows, you'll soon re - gret. (2.) You promised me love  
 girl, though I changed her name. (4.) They'll go a - way

C G

— that was true, And I'm sor-ry to say  
 And leave you at home, And nev - er care

D7 G G

— that I be - lieved in you, For it all turned out  
 if you're a - lone; They seem to for - get

C G

— just like a dream, The peo - ple sang  
 they've got a wife, This sto - ry is sad,

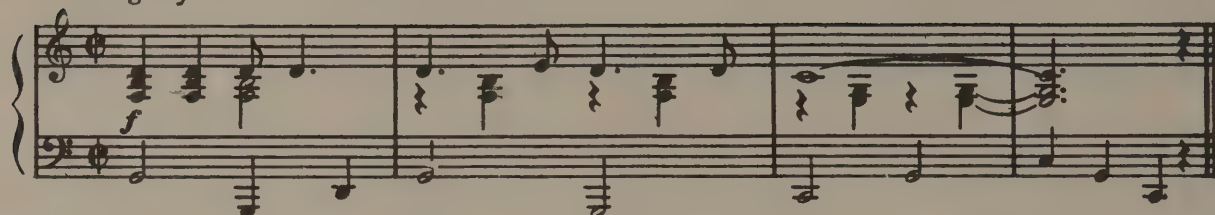
D7 1 G C Cm G 2 G C Cm G

— and the world is free. There's dish - es life.  
 but it's true to

# Footprints In The Snow

Words and Music by  
BOYD LANE

Brightly



Verse

**C** **C7** *Optional* **F**

1. Some folks like the sum-mer-time. When they can walk a-bout,  
2. I dropped in to see her, There was a big round moon; Her  
3. Now she's up in Heav-en, She's with an an-gel band;

*mf*

The first system of the verse features three vocal lines with lyrics. The piano accompaniment is shown below the vocal staves. Chord symbols C, C7, and F are indicated above the staff. A dynamic marking of mf is present.

**G7** **C**

Stroll-ing through the mead-ow green, It's pleas-ant, there's no doubt;  
moth-er said she'd just stepped out, But-'d be re-turn-ing soon; I  
Oh, I'm goin' to meet her In that Prom-ised Land; But

The second system continues the verse with three vocal lines and piano accompaniment. Chord symbols G7 and C are indicated above the staff.

**C7** **F**

But give me the win-ter time When the snow is on the ground, For I  
found her lit-tle foot-prints An' I traced them through the snow, And I  
ev-'ry-time the snow falls It brings back mem-o-ries, For I

The third system concludes the verse with three vocal lines and piano accompaniment. Chord symbols C7 and F are indicated above the staff.



G7 C

found her when the snow was on the ground.  
 found her when the snow was on the ground.  
 found her when the snow was on the ground.

Chorus

C G7

Oh, I traced — her lit - tle FOOT-PRINTS IN THE SNOW; — I

C

found — her lit-tle FOOT-PRINTS IN THE SNOW, Lawd! — I bless that hap-py

C7 F G7

day, That Nel - lie lost — her way, For I found her when the

1-2. C Fine C

snow was on the ground. ground.

D. S. al Fine

# I WISH WE'D NEVER MET

Words and Music by  
EKKO WHELAN and  
BILL BOYD

Moderato

Piano

*mf*

G

D7

G

G7

A mi

A7

1. Some-times I find I'm wish-ing That we had nev-er met, And  
2. Each time I think a-bout you, I WISH WE'D NEV-ER MET, For

*mp-mf*

D7

C

D7

F#

G

D7

then I must re-mem-ber Some joy I can't for-get. We had such fun to-  
may-be I'd be hap-py If I could just for-get. You filled my life with

G

G7

A mi

A7

D7

C

geth-er, I nev-er dreamed we'd part; Right now I won-der wheth-er You  
sor-row, By things you used to do; I prayed that each to-mor-row Would



D7 G C Cdim. C G C Cdim. C

meant to break my heart. Some-how you seemed so truth-ful, Your kiss-es seemed so  
find a change in you. The chanc-es that I gave you, You al-ways threw a-

G A7 Emi7 A7 D7

real, The day will come you'll be the one to know just how I feel; To  
way, The days went by and each blue sky some-how would turn to gray; And

G D7 G G7 Ami A7 D7

know how much I trust-ed Sure fills me with re-gret; With our ro-mance all  
now that we have part-ed, I have but one re-gret; For I'm still brok-en-

C D7 1. G Gdim D7 2. G

bust-ed, I WISH WE'D NEV-ER MET. 2. Each  
heart-ed, I WISH WE'D NEV-ER MET. MET.

*poco rit.*

## NANCY LEE AND THE HILLTOPPERS

Nancy Lee and the Hilltoppers are the brightest aggregation of rural rhythm stars to be heard over Westinghouse WOWO, Fort Wayne. The personnel of this talented group includes Nancy Lee, guitarist and vocalist; Sam DeVincent, accordionist, singer and manager; Roy (Corn Time) Hansen, bass player and comic; and Jack Carmen, violin, mandolin and vocals.

Featured in their own ABC network broadcast over WOWO every Saturday afternoon at 1:30, CDT, (with Kenny Roberts), the Hilltoppers are also spotlight attractions when the WOWO Hoosier Hop takes to the stage of the Fort Wayne Armory every Saturday night. They also appear with the Hop when it broadcasts coast-to-coast via the ABC every Tuesday night at 9:30, CDT. To complete their schedule, they make personal appearances in the WOWO territory, which have endeared them to everyone who has heard them.

NANCY LEE & THE HILLTOPPERS are also under contract to the VOGUE RECORDING CO. of DETROIT, MICH., manufacturers of the famous "Picture" record.





# CHAMPAGNE POLKA

Words by  
NORMAN LEE

Piano arrangement by Graydon Thornton

Music by  
LAWRENCE WELK

**Brightly**

**Piano** *f*

*Guitar tacet* *mp*

G G# dim. D7

G G# dim. D7 G *tacet*

D *mf* A7

D A7 D *tacet*

G G# dim. D7 G

G G# dim. D7 G

C G D7 1. G 2. G

### Chorus

C Cdim. G7 C G7 Cdim. C F

Drink a lit - tle toast, It's cham-pagne mu - sic

C Cdim. G7 Ebmi G7

we love most; Dance your cares a - way,



Gdim. G7 G7 G+ C C

— And in my arms you'll want to stay. — When —

Cdim. G7 C G7 Cdim. C G7 C7 F

— your lips meet mine — Your kiss goes to my head like wine; —

Fdim. F F6 Fdim. F C6 Cdim. C

— For to - geth - er we be - long, So let's sing a hap - py song While we

D7 Fmi G7 1. C G7 2. C

dance the CHAM-PAGNE POL-KA. POL-KA. —

# EENY MEENY DIXIE DEENY

(THE HIDE AND GO SEEK SONG)

Words and Music by  
HOYT "SLIM" BRYANT

Moderately bright tempo

Piano

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately bright tempo' and the dynamic is 'mf'.

C

E mi

C6

G dim.

EE - NY MEE - NY DIX - IE DEE - NY, Hit him a lick and John - ny Queen - y,

mf

G7

D mi G7

D mi

A+

Sing the kids when they go out to play;

Dou - ble time, A - mer - i - can time,



**Dmi 7** **G7**

Eigh-teen hun-dred and nine-ty-nine, This is the way they pass the time a -

**C** **G dim.** **G7** **C** **E mi**

way; EE - NY MEE - NY jel - ly bean - ie,

**C6** **G dim.** **G7**

Hide your face or you're a mean - ie, Give them lots of time to go and

**Dmi** **G7** **Dmi** **A+** **Dmi 7** **G7**

hide; Punx - su - taw - ney, Ko - ko - mo, Now they're hid and you must go,

G7 C C7

You must hunt them out so far and wide. I bet you'd like to be a

F C7+

kid a - gain, Hide - and - go - seek was such a lot of

F D7 G

fun; And if you'd like to be an "it" a - gain,

D7 G7 F Bbm1 G7 C Em1

Take a lit - tle time to have some fun; EE - NY MEE - NY DIX - IE DEE - NY,



C6                      G dim.                      G7                      Dmi G7  
 Hit him a lick and John-ny Queen-y, Sing the kids when they go out to play;

Dmi                      A+                      Dmi 7                      G7  
 Read-y or not you shall be caught, In your hid-ing hole or not,

G7                      1. C Cdim. Dmi 7 Bdim. || 2. C F7 C  
 This is the way they pass the time a - way.                      way.

Optional "tag" ending  
 C                      D7                      G7                      C  
 way.                      This is the way they pass the time a - way.

*mf*                      *f*  
*col 8va lower!*

# (I'LL RIDE) ACROSS THE PURPLE SAGE

Words and Music by  
CARROLL LUCAS and  
BILLY WILLIAMS

Moderately slow

*mf* *poco rit.*

*a tempo* *mp-mf*

Em7 D A7 D Am7

I'LL RIDE A - CROSS THE PUR-PLE SAGE in-to the sun; My fin - al

*a tempo* *mp-mf*

G D7 G Gm

west-ward jour-ney real-ly has be - gun; Trail's end 'round the



D E7 A7 Em7

bend, For my round-in' up days are done; I'm dream - in'

D A7 D Am7 G D7

of the land be-yond the set-tin' sun, Where I'll be meet-in' with my one and on - ly

G Gm D Em7

one, That's where she waits for me To ride A -

D A7 1 D Em7 2 D

CROSS THE PUR-PLE SAGE in-to the sun. I'LL RIDE A - sun.

I'll Ride etc. x

# I'VE JUST GOT TO BE A COWBOY

Words and Music by  
DENVER DARLING

**Brightly**

**Piano**

## Chorus

**D**

1. I want a hand - carved belt and a sil - ver buck - le set, And a  
 2. I want a bright red scarf and a sing - in' lar - i - at, And an  
 3. I want a hand - carved belt and a sil - ver buck - le set, And a

**mf - f**

**Ddim. D Ddim. D A7**

Pal - a - min - o po - ny to ride; \_\_\_\_\_ A  
 old gui - tar to play as I ride; \_\_\_\_\_ And  
 Pal - a - min - o po - ny to ride; \_\_\_\_\_ An



D   Ddim.   D   A7   B7

Stet - son som - bre - ro, with five X' - s in the band, A  
while I'm a - strum-min' I'll go "Yip - ee, yip - ee, yea," I'll  
old sad - dle pil - low un - der - neath the stars a - bove, I'll

E7   D   E7   A7   A dim.   A7

pair of Ship - ley spurs and a great big patch of land; A  
learn to yo - del too and go on the air some day; I'll  
live a life of ease On the prair - ie that I love; I'll

D7   G   D+   G

pair of Jus - tin boots I'll have with sev - en rows of stitch - in', And  
woo a West - ern gal I know and when I get her land - ed, Bull  
wear a pair of Le - vi pants, the kind with dou - ble crotch - es, Pearl



E7 A7 A dim. A7

then I'll get that flow-ered shirt for which I been a - itch - in', And  
 Dur - ham is the brand I'll smoke, and roll 'em sin - gle - hand - ed; I'll  
 han - dles on my "for - ty - fours" will come com - plete with notch - es, I'll

D A7 D A7 D Ddim. D Ddim. B7 E7

when they hol - ler, "Where's your horse?" I'll real - ly know I'm pitch - in', 'Cause I'VE JUST  
 rope the moon and stars and have my sta - tion - wag - on brand - ed, 'Cause I'VE JUST  
 get a drawl and "how you all?" I'll e - ven "buen - os noch - es," 'Cause I'VE JUST

A7 G A7 1-2. D Ddim. D 3. D G7 D

GOT TO BE A COW - BOY! \_\_\_\_\_ COW - BOY! \_\_\_\_\_  
 GOT TO BE A COW - BOY! \_\_\_\_\_ COW - BOY! \_\_\_\_\_  
 GOT TO BE A COW - BOY! \_\_\_\_\_ COW - BOY! \_\_\_\_\_



## BILLY WILLIAMS

Billy Williams is a handsome Texas artist, six feet tall, 175 lbs. with brown hair and eyes. He is married to Iva Lee of Alabama and they have a lovely little daughter, Iva Louise, age 2½.

He comes from a family of musicians and singers. While in high school, he played the sax and clarinet in the school orchestra. He also attended Phillips University in Enid, Okla. and Arkansas University in Fayetteville.

In 1942, while working in Kansas City, Sammy Kaye bought one of Billy's compositions and also hired him as a singer. He was with Kaye for the next four years and then went to C.B.S. Each Monday, Wednesday and Friday at 3 o'clock, he can be heard on the "BOUQUET FOR YOU" Show. He records for Victor and one of his latest record releases is "MY ADOBE HACIENDA", which you will find in this folio.

He has just signed a picture contract with Columbia Pictures to star in Western musicals and his first picture is expected to be released about June 1st.

Billy Williams is a sports fan and is especially interested in golf, when the time permits.





# HILLBILLY HIT PARADE

## VOLUME 1: 1940-1941

Alleghany Sweetheart/The Band Played On/The Building of Boulder Dam/Daisy May/Dawn (Divina Mujer)/Don't Be Blue/Don't Leave Now/Don't Mention Me/Ease My Troubled Mind/Hobo's Lament, The/I Bought A Rock For A Rocky Mountain Gal/I Didn't Know/If You're Still In Love With Me/I'll Come Back To You/I'll Get Mine Bye & Bye/I'll Keep On Loving You/It Had To Be That Way/Just A Few Days More/Just Because/Old Timer/Parking Meter Blues/Ridin' Down That Old Kentucky Trail/Some Must Win/South/There Will Always Be America/There's An Old Fashioned House On A Hillside/Two More Years/Wabash Cannon Ball/Walls of White/Who's That Knocking At My Window/Why Do You Treat Me Like The Dirt Under Your Feet/Worried Mind/You Are My Sunshine/You Can Depend On Me/Young Freda Bolt/You're My Darling/You're So Different.

## VOLUME 2: 1942-1943

All Because of You/All I Ever Do Is Wait/Alone At The Station/Blues In Jail/Coo-See-Coo/Crying Myself To Sleep/Deep In The Heart of Texas/Der Fuehrer's Face/Don't Say Good Bye Little Darling/Don't You Cry Over Me/Heart Break Trail/I Dreamed of An Old Love Affair/I Hung My Head And Cried/I Know I Shouldn't Worry/I Wish You Knew The Way I Feel/I Won't Be Back In A Year Little Darling/It's Been A Long, Long Time/Let Me Smile My Last Smile At You/Live And Let Live/Make 'Em Say Uncle, Uncle Sam!/My Time Will Come Some Day/Pay Me No Mind/Promise To Be True While I'm Away/Rodeo Polka/Rollin' Along With A Cowpuncher's Song/Sun Has Gone Down On Our Love, The/Take Me Back Again/Ten Years/Weary, Worried And Blue/What More Can I Say? /When My Blue Moon Turns To Gold Again/You Brought Sorrow To My Heart/You Don't Care/You'll Always Be My Darling/You'll Always Have My Heart/Your Smile Will Go With Me/You're Breaking My Heart.

## VOLUME 3: 1944-1945-1946-1947

(I'll Ride) Across The Purple Sage/A Sinner's Prayer/Blue Dreams/Champagne Polka/Columbus Stockade Blues/Did You See My Daddy Over There? /Down Houston Way/Eeny Meeny Dixie Deeny/Footprints In The Snow/Forgive Me/Gals Don't Mean A Thing/I Don't Care Anymore/I Have Tried/I'm Thru Wastin' Time On You/I'm Wastin' My Tears On You/It's Nobody's Fault But Your Own/I've Just Got To Be A Cowboy/I Was Wrong/I Wish We'd Never Met/Kentucky Waltz/Let Us Both Be Fair/Linda Lou/Lonely/Make Room In Your Heart For A Friend/My Adobe Hacienda/Nancy/Rock Me To Sleep In My Saddle/Rosalita/Rose of Shenandoah Valley/Smiles Are Made Out of The Sunshine/Take Me Back To Tulsa/There's A Gold Star In Her Window/There's A New Moon Over My Shoulder/They Took The Stars Out of Heaven/Think of Me/True Life Blues/We'll Be Back This Coming Year/Why Do You Treat Me This Way/Why, My Darling? Why/You're A Long Way From Being Happy.

## VOLUME 4: 1949-1951-1953-1957

A Satisfied Mind/Blue Moon of Kentucky/Charlie Was A Boxer/Cimarron (Roll On)/Have I Waited Too Long? /Honey, Be My Honey Bee/Honeymoon On A Rocket Ship/Houston Waltz/How Far Is Heaven/I Cried Again/I Love You So Much It Hurts/I Wish I Had Never Seen Sunshine/If Tears Were Pennies/I'll Never Slip Around Again/I'll Take What I Can Get/I'm A Fool To Care/I'm Gonna Tear Down The Mail Box/I'm Gonna Tie A Little String Around Your Finger/It Wasn't God Who Made Honky Tonk Angels/I've Got Five Dollars And It's Saturday Night/The Legend of The Robin's Red Breast/Let Old Mother Nature Have Her Way/Let's Live A Little/Lonesome Whistle/Mama, What'll I Do/Maybe I'll Cry Over You/The Midnight Train/Missing In Action/Mister Moon/Mockin' Bird Hill/My Daddy Is Only A Picture/One Has My Name, The Other Has My Heart/Please Don't Pass Me By/Shackles And Chains/Slipping Around/Some Other World/Springtime In Texas/Sweethearts Or Strangers/Talk To Your Heart/Tellin' My Troubles To My Old Guitar/This Cold War With You/Why Baby Why/Wildwood Flower/You Better Stop Tellin' Lies About Me/You're The Sweetest Rose In Texas.

(\$3.95 each volume)

Interested in knowing more about our publications? Drop us a note indicating your category of interest (vocal/piano-guitar-organ, etc.) and we'll be happy to keep you posted. Write to:

Customer Service  
Peer-Southern Publications  
1740 Broadway  
New York, N.Y. 10019

(All prices subject to change without notice.)